Contours of Indian Art & Architecture, no. 1

THE PANORAMA OF
Jaipur Paintings

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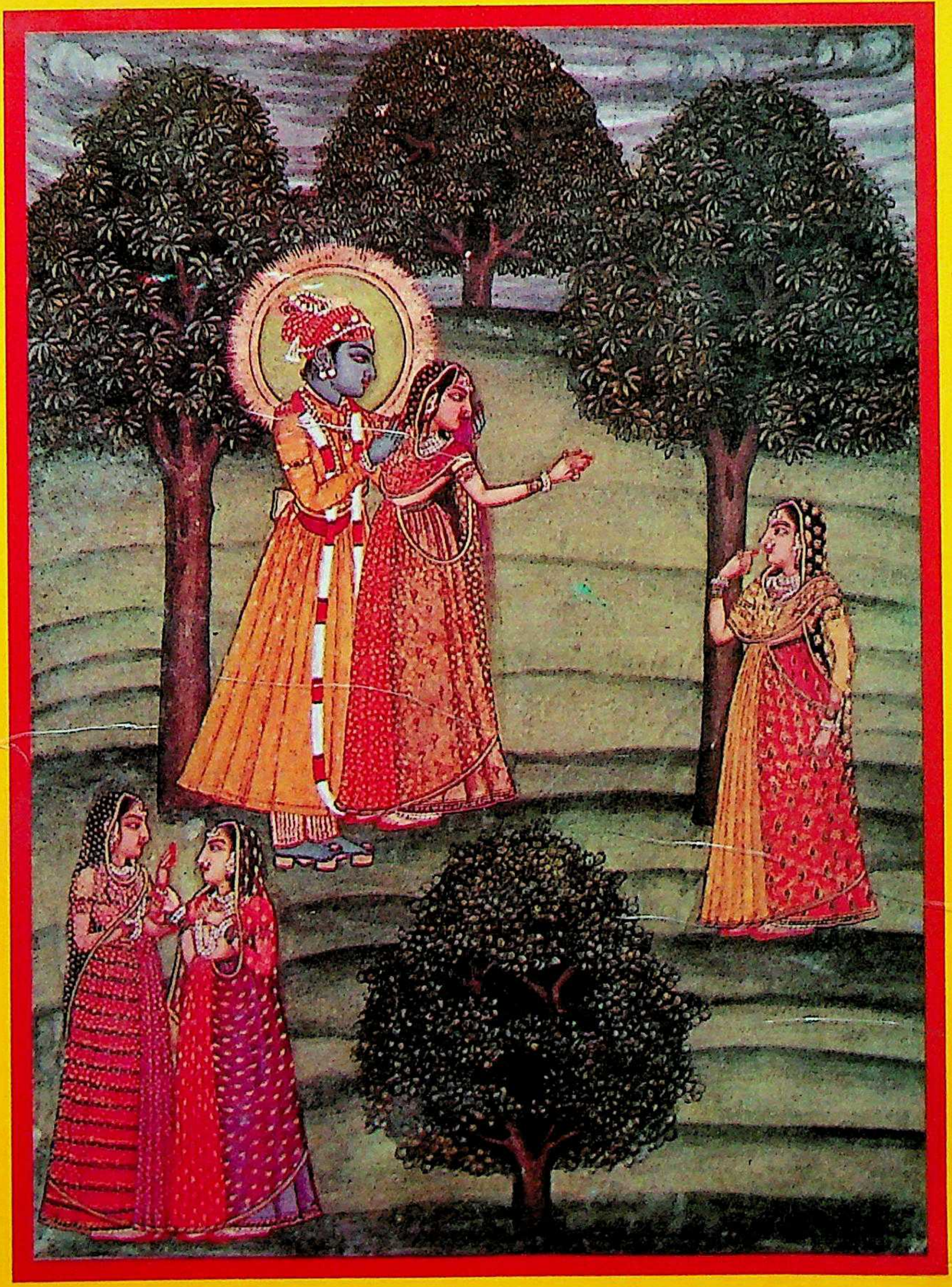

Rita Pratap

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THE PANORAMA
OF
JAIPUR PAINTINGS

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Rita Pratap

With an Afterword by

Mulk Raj Anand

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To the Sacred Memory of my Mother
Late Smt. Sarojini Vaish
of Jaipur

Preface

A SYSTEMATIC study of the Jaipur School of Miniature Painting has not been attempted so far. Ẹrudite treatises on Rājpūt Paintings in general have been published from the time Coomāraswāmy first brought it to light early this century. While some schools of Rājpūt paintings have been studied in detail, the Jaipur School remained largely obscured.

This research attempts to present a comprehensive account of the Kachavāhās — the original inhabitants of Jaipur, the emergence and growth of Jaipur School of Painting and the interaction with the Mughals, the themes and techniques employed, the hitherto uncovered Jaipur Sūratakhānā, the details of the painters and their art and material culture discerned from Jaipur miniatures.

An endeavour has been made to study the available paintings in various museums, the archival records, the literary texts and other documents on the art of Jaipur School. I have also tried to present a synoptic view of the evolution, growth and decline of Jaipur School of miniature painting. Textual details, notes on painting, material on style and technique have been included in the study.

I wish to express my deep sense of gratitude to Dr. R. Nath whose painstaking guidance and encouragement made this work possible.

I gratefully acknowledge the meaningful help and guidance I received from the staff of Rajasthan State Archives, Bikaner; the National Museum, New Delhi; the Prince of Wales Museum of Western India, Bombay; Museum and Picture Gallery, Baroda; Central Museum, Jaipur; Bhārat Kalā Bhawan, Benāras; and Saṅgrām Singh Museum, Jaipur. I am thankful to them for permitting me to include photographs of their collection in my this monograph.

My thanks are also due to Late Kumār Saṅgrām Singh of Nawalagarh, Dr. A.K. Das, Dr. Rām Pānde, Dr. Candramaṇi Singh, Dr. C.S. Mehta, Padmaśrī Rām Gopāl Vijaivargīya, Dr. Jai Singh Neeraj, Śrī Mohan Lāl Guptā, Śrī Yādvendra Sahāi, Late Dr. Satya Prakāśa, Śrī Gopāl Nārāyan Bahurā and Dr. G.N. Śarmā for their constant guidance and suggestions.

I am also indebted to my mother Late Sarojini Vaiś and my family members for having encouraged me for this work.

Ānand Pratāp, my beloved husband, helped me in lending a broad perspective to the work, besides painstakingly correcting the text.

Rītā Pratāp

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अ	a	ए	e
आ	ā	ऐ	ai
इ	i	ओ	o
ई	ī	औ	au
उ	u	ऋ	ṛ
ऊ	ū		

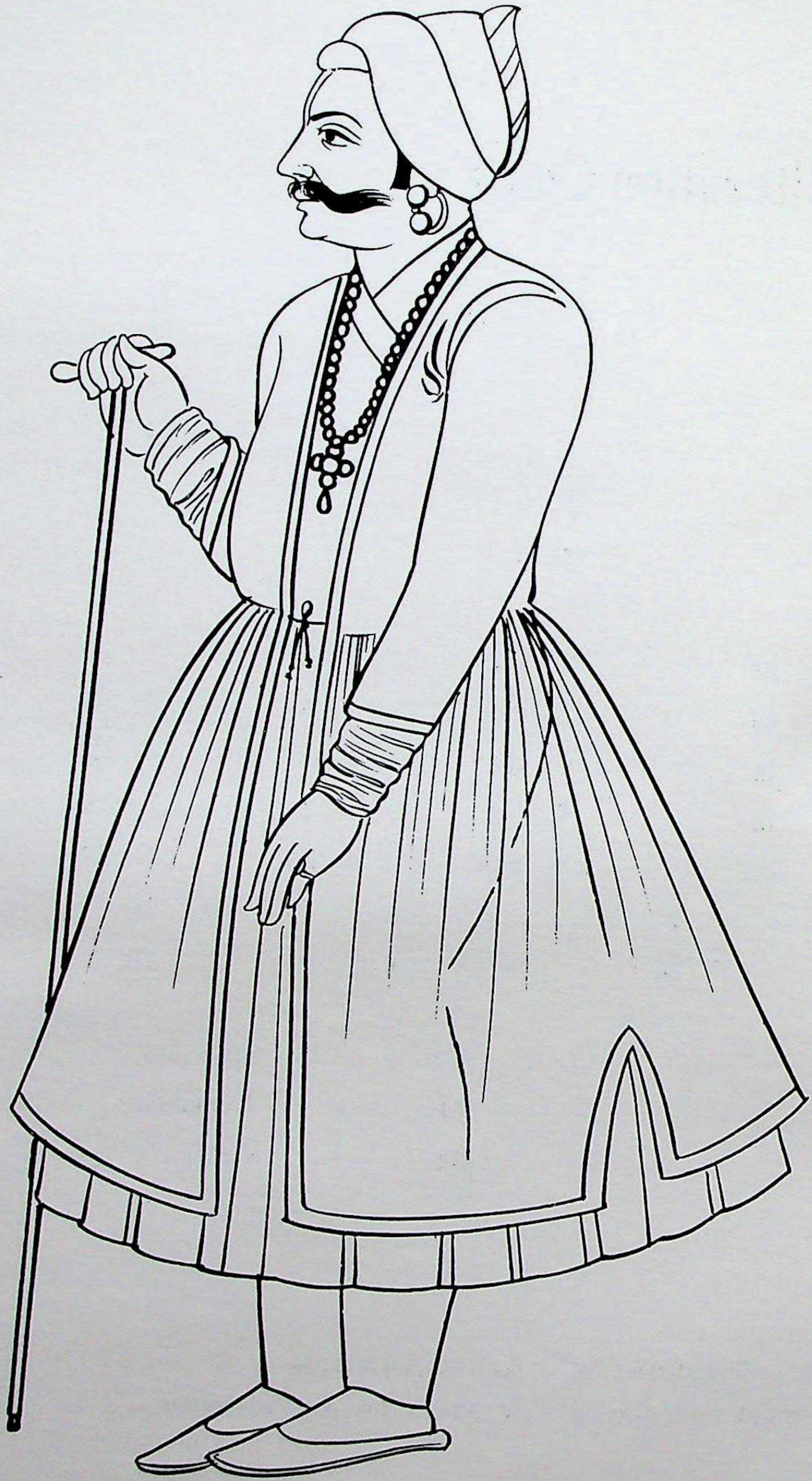
क	ka	ख	kha	ग	ga	घ	gha	ङ	ṅ
च	ca	छ	cha	ज	ja	झ	jha	ञ	ña
ट	ṭa	ठ	ṭha	ड	ḍa	ढ	ḍha	ण	ṇa
त	ta	थ	tha	द	da	ध	dha	न	na
प	pa	फ	pha	ब	ba	भ	bha	म	ma

य	ya	र	ra	ल	la	व	va
श	śa	ष	ṣa	स	sa	ह	ha

क्ष	kṣa	Anusvāra	ṃ
त्र	tra	Anunāsika	ṁ
ज्ञ	jña	Visarga (:)	ḥ

Notes:

1. 'a' at the end of words has been omitted at times.
2. Persian words also follow the same method of transliteration.



Chronology of Jaipur Rulers

Date	*Ruler*	*Remarks*
AD 966-1006	Sodh Deo	Laid the Foundation of Ḍhūnḍhār State (AD 966).
AD 1036-39	Kaṅkil Deo	Amber was made the Kachavāhā Capital.
AD 1547-73	Bhāramalla	Akbari Mosque was built at Amber, Matrimonial alliance was entered into with the Mughals.
AD 1573-89	Bhagavantadas	Started construction of Govind Deojī temple at Vṛndāban. Sent his son prince Mān Singh to fight against Rāṇā Pratāp at Haldī Ghāṭī.
AD 1589-1614	Mān Singh I	Mān Singh was appointed to administer N.W. Frontier Province; also Governor in Bihar; conquered Orissa, Bengal for Emperor Akbar.
AD 1614-21	Bhāv Singh	Erected the Cenatoph for Mān Singh.
AD 1621-67	Mirzā Rājā Jai Singh	Constructed Jaigarh near Amber fort; was sent to Kabul, Gulbarga, Bijapur, Kandahar to launch campaign for the Mughals.
AD 1667-89	Mahārājā Rām Singh	Patronised Sanskrit and *Bhāṣā* literature.
AD 1689-99	Mahārājā Viṣṇu Singh	Poets and scholars continue their work.
AD 1699-1743	Sawāī Jai Singh	Was contemporary of later Mughals. Amber renamed Mominābād. On November 18, 1727, Sawāī Jai Singh laid the foundation of a new capital which he named Sawāī Jainagar. Made significant contributions in the fields of Astronomy, Town planning , Art and Literature.
AD 1743-50	Sawāī Īśwarī Singh	Marāṭhās threatened Jaipur. Inherited love for arts

(*Contd.*)

Date	*Ruler*	*Remarks*
		from his father. Developed paper industry.
AD 1750-67	Sawāī Mādho Singh I	Sahībarāma painter created excellent Paintings.
AD 1767-78	Sawāī Pṛthvī Singh	Commissioned literary works in Hindi and Sanskrit.
AD 1778-1803	Sawāī Pratāp Singh	Himself a poet of high calibre. Golden period of Art and Architecture. Massive volumes of high quality paintings were prepared.
AD 1803-18	Sawāī Jagat Singh	Concluded treaty with East India Company. Intrusion of foreign element in art.
AD 1818-35	Sawāī Jai Singh III	Art and literature suffer a decline.
AD 1835-80	Sawāī Rām Singh II	Established Rajasthan School of Arts and started the Photokārkhānā.
AD 1880-1922	Sawāī Mādho Singh II	Photo enlargements were oil painted.
AD 1922-70	Sawāī Mān Singh II	City Palace of Jaipur was made a trust.
1970-contd.	Bhawānī Singh	Extended Jaigarh Museum.

Abbreviations

Āīn.:	Abúl-Fazl, *Āīn-ī-Akbarī*, Vol. I, English Translation, H. Blochmann, Calcutta, 1965.
Āīn. J.:	Jarret (tr.), *Āīn-ī-Akbarī*, Vols. I and III, Royal Asiatic Society Bengal, Calcutta, 1965.
A.I.O.C.:	All India Oriental Conference, Sessions I (Poona, 1919) to XXII (Gauhati, 1965).
A.I.P.:	Ānand, Mulk Rāj, *Album of Indian Painting*, Delhi, 1973.
A.M.C.	Vermā, S.P., *Art and Material Culture in the Paintings of Akbar's Court,* Vikas, New Delhi, 1978.
Bārā.:	Dwivedi, V.P., *Bārāmāsa*, New Delhi, 1980.
B.M.B.:	*Baroda Museum and Picture Gallery Bulletin*, Baroda, Vol. I (1943) to XXVII (1976-77).
B.P.W.M.:	*Bulletin of the Prince of Wales Museum of Western India*, Bombay, No. 1 (1950-51) to XII (1973).
C.C.:	Śrīvāstava, V.S., *Cultural Contours of India*, *Dr. Satya Prakāśa Felicitation Volume*, Jaipur, 1982.
C.C.B.M.:	Gāngoli, O.C., *Critical Catalogue of the Miniature Painting in the Baroda Museum*, Baroda, 1961.
C.H.I.A.:	Crayen Roy, C., *A Concise History of Indian Art*, Delhi, 1979.
C.H.J.:	Asopā, J.N., *Cultural Heritage of Jaipur*, Jaipur, 1979.
C.L.:	Coomāraswāmy, A.K., *Citra-Lakṣaṇa*, chapter 64 of *Śilpa-Ratna, Sir Āśutoṣa Mookerjee Memorial Volume,* Patna, 1926-28.
C.T.O.I.:	Brij Bhūṣaṇ Jamila, *Costumes and Textiles of India*, Bombay, 1958.
D.A.M.J.:	Department of Archaeology and Museum, Jaipur.

E.D.P.:	Saṅgrām Singh, *Exhibition of Ḍhunḍhār Painting*, Jaipur.
G.M.C.:	Government Museum and Picture Gallery, Chandigarh.
H.C.O.P.:	Śukla, D.N., *The Hindu Cannons of Painting or Citra Lakṣaṇam*, Lucknow, 1958.
I.D.:	Coomāraswāmy, A.K., *Indian Drawings,* 2 Vols., No. 3, London, 1910-12.
I.D.P.S.:	Welch, S.C., *Indian Drawing and Painting Sketches,* New York, 1976.
I.M.B.:	*Indian Museum Bulletin*, Calcutta, Vols. I (1966) to XIII (1978).
I.M.P.:	Randhāwā, M.S., *Indian Miniature Painting,* New Delhi, 1981.
I.P.:	Randhāwā, M.S. and Galbraith, John K., *Indian Paintings, The Scenes, Themes and Legends,* Boston, 1968.
I.P.U.M.:	Brown, Percy, *Indian Painting under the Mughals,* Oxford, 1924.
J.C.K.:	Nawāb Sārābhāī, M., *Jain Citra Kalpadruma,* in Gujarati, Sarabhai Manilal Nawab, Ahmedabad, 1936.
J.I.S.O.A.:	*Journal of the Indian Society of Oriental Art,* Calcutta, Old Series Vols. I (1933) to XIX (1952-53). Special Nos. 1961 and 1966; New Series Vols. I (1965-66) to VIII (1976-77); and *Dr. Moticandra Commemoration Volume*, 1978.
J.O.I.:	*Journal of the Oriental Institute,* Baroda, Vols. I (1951-52) to XXIX (1980).
K.N.:	Mittal, Jagadīś, *Pahārī Citra Kalā Kā Aṅkan Vidhān*, *Kalā Nidhi*, Vol. I, No. 3, Benāras.
K.S.S.M.:	Kumār Saṅgrām Singh Museum, Jaipur.
L.H.:	Bahurā, G.N., *Literary Heritage of the Rulers of Amber and Jaipur*, Jaipur, 1976.
L.K.:	*Lalit Kalā*, Lalit Kalā Academy, New Delhi, Nos. 1 (1955) to 20 (1982).
Marg:	*Marg*, Bombay, Vols. I (1946) to XXXII (1979).
M.F.A.B.:	Coomāraswāmy, A.K., Catalogue of the Indian collection in the Museum of Fine Arts Boston, In Part V, *Rājpūt Painting,* Cambridge (Mass), 1926-30.
M.P.G.B.:	Museum and Picture Gallery, Baroda.
M.S.M. II M.:	Mahārājā Sawāī Mān Singh II Museum, Jaipur.
N.M.B.:	*National Museum Bulletin*, New Delhi, Nos. 1 to 3 (1972).
N.M.D.:	National Museum, Delhi.
P.I.P.:	Motī Candra, *Panorama of Indian Painting*, New Delhi, 1971.
P.P.:	Bahurā, G.N., *Pratāp Prakāśa* by Kṛṣṇadatta Kavi, City Palace, Jaipur, 1983.
P.W.M.B.:	Prince of Wales Museum of Western India, Bombay.

Res.:	*Researcher*, Department of Archaeology and Museums, Rājasthān, Jaipur, Nos. 1 (1961) to 13 (1973).
R.G.V.C.:	Rām Gopāl Vijayvargīya Collection, Jaipur.
R.P.:	Ebeling Claus, *Rāgamālā Painting*, Paris, New Delhi, 1973.
R.R.:	Gāngoly, O.C., *Rāgas and Rāginīs*, Vol. I, Bombay, 1948.
Ś.P.:	*Śodh Patrikā*, Udaipur (Raj.), Vol. I (1974).
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Var.:	*Vārṣikī*, 63, Rājasthān Lalit Kalā Akademi, Jaipur, 1963.
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V.D.P. III:	*Viṣṇudharmottara Purāṇa*, Published by Venkatesvara Press, Bombay 1912, The Translation of the *Citra-Sūtra* entitled the *Viṣṇudharmottara*, Part III by Stella Kramrisch, Calcutta, 1924.
V.S.:	Vikram Saṃvat.
W.I.M.:	Brij Bhūśaṇ Jamila, *World of Indian Miniatures*, Tokyo, New York.
W.P.A.	Khandālāvālā, Karl. J., *Wall Paintings of Amber*, Lalit Kalā Academy Portfolio, New Delhi, 1974.

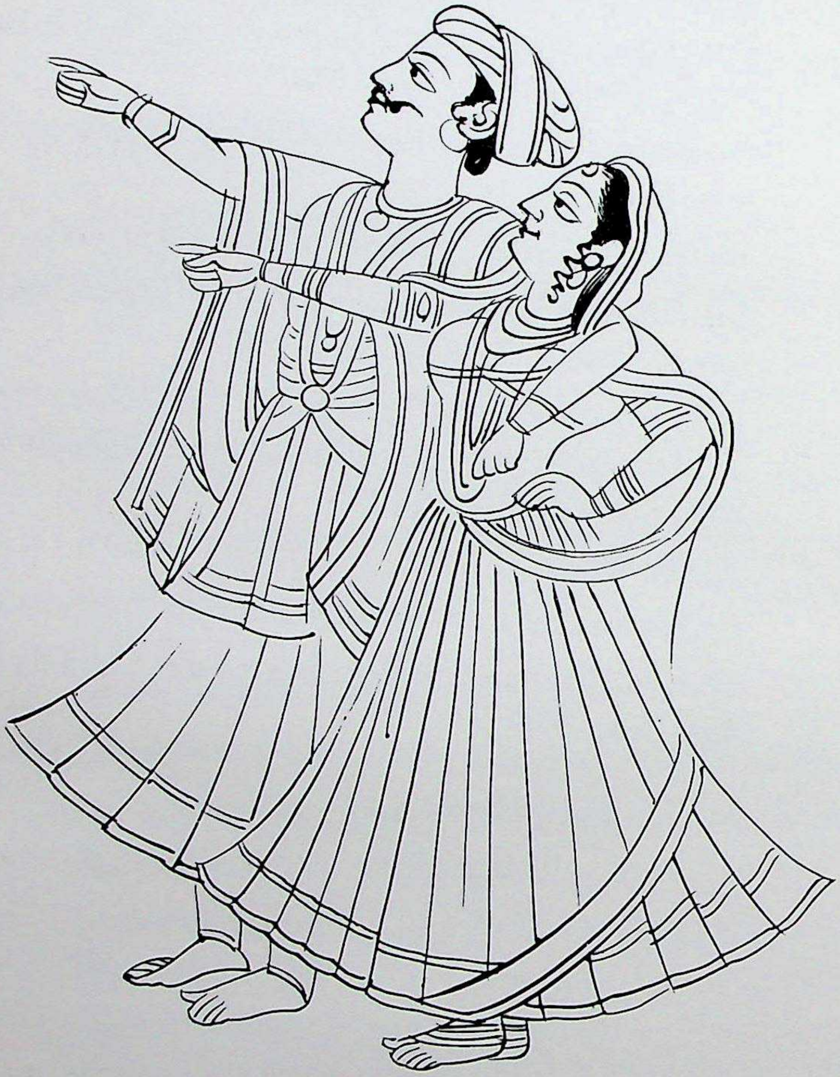

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fig. 44 : Instruments used for preparing a painting (*courtesy*: K.S.S.M.).

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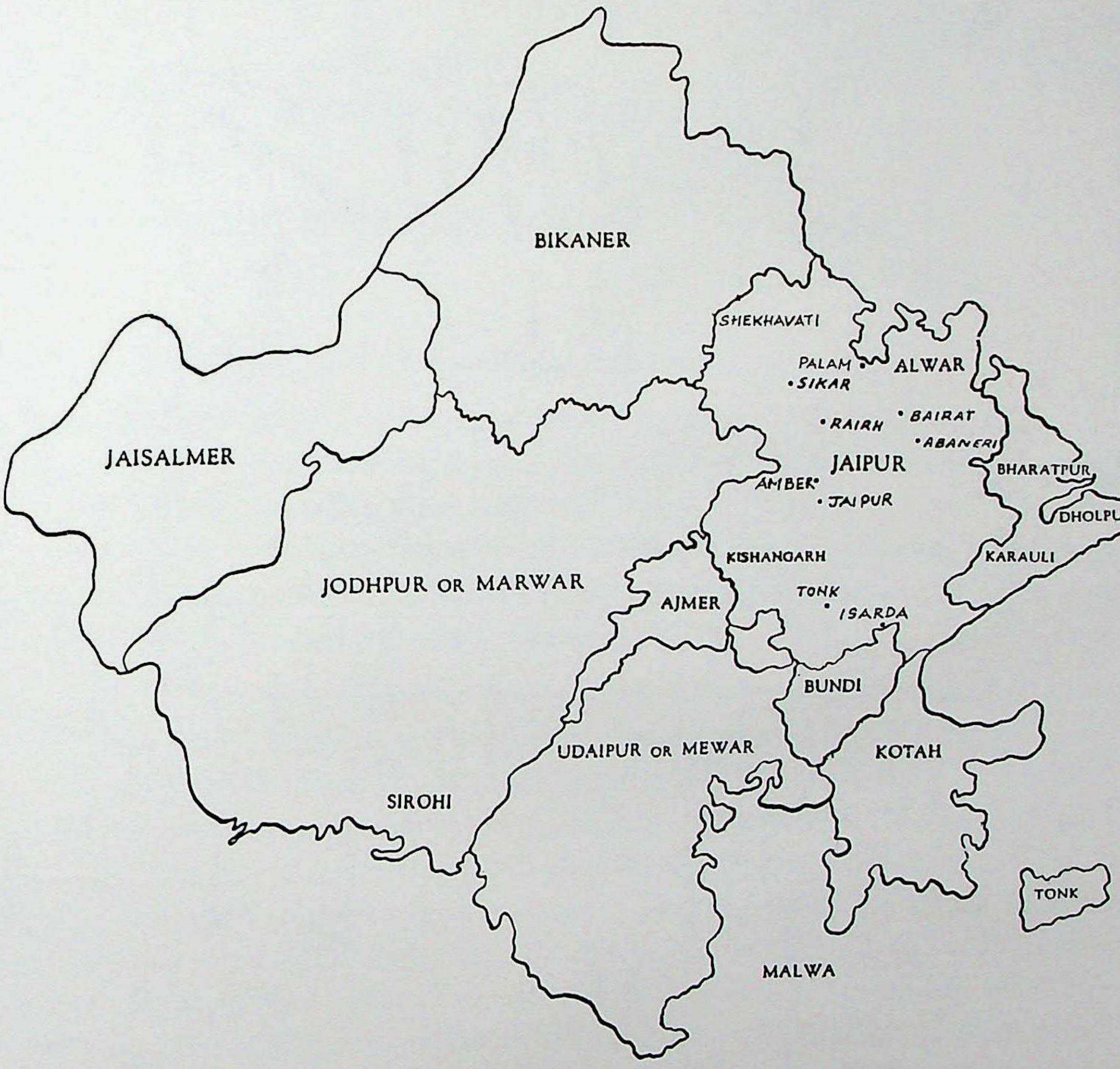
fig. 47 : Gaṇeśa and Sarasvatī, AD 1799, Rāmasevaka Artist (*courtesy*: M.S.M. II M.).


BIKANER
SHEKHAVATI
PALAM
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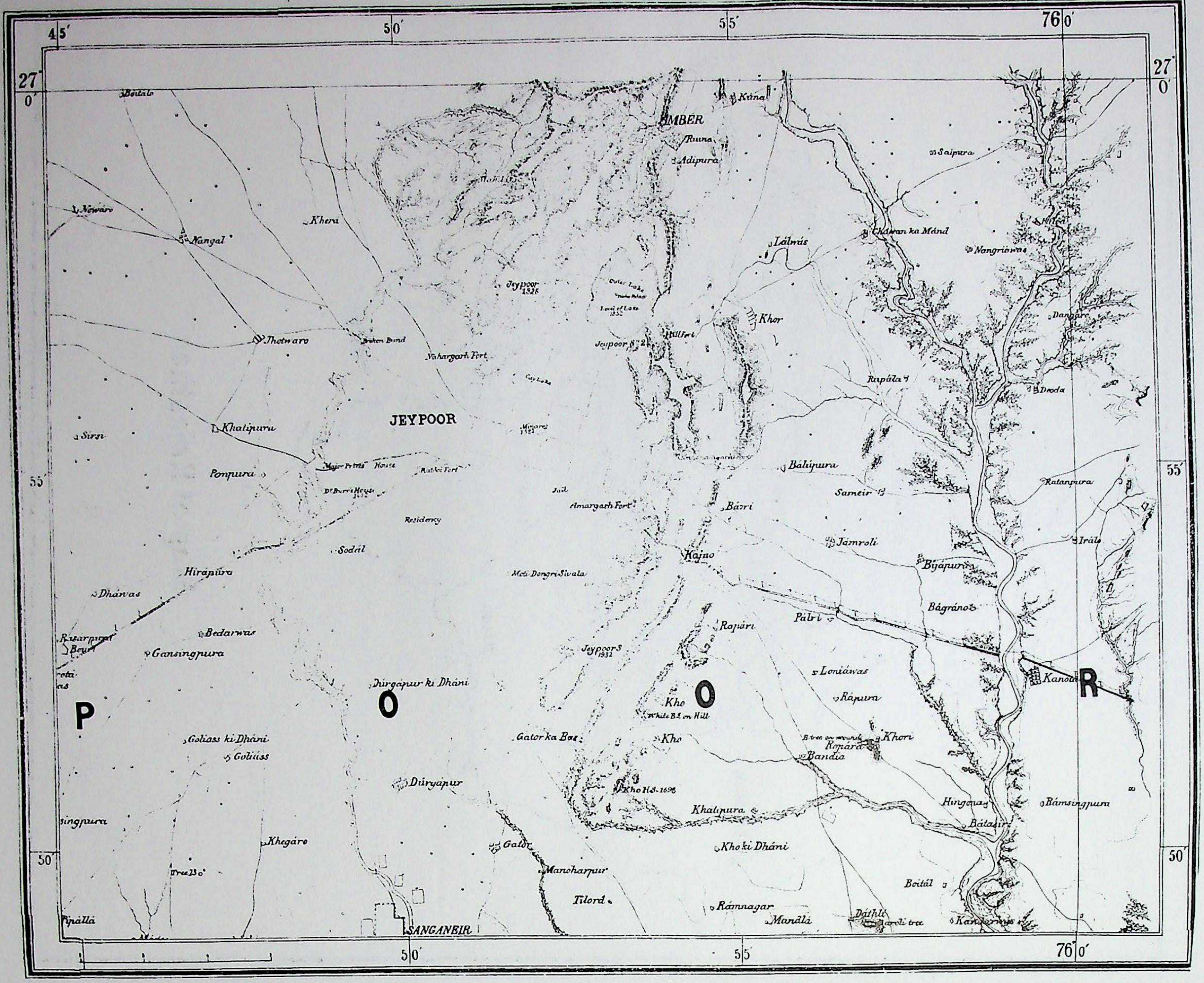
ALWAR
BAIRAT
RAIRH
ABANERI
JAISALMER
JAIPUR
BHARATPUR
AGRA
AMBER
JAIPUR
DHOLPUR
KISHANGARH
KARAULI
JODHPUR OR MARWAR
TONK
AJMER
ISARDA
BUNDI
UDAIPUR OR MEWAR
KOTAH
SIROHI
TONK
MALWA

Map of Rajasthan

RAJPOOTANA *(Portion of Jeypoor)*

Season 1865-66.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Broken Bund
Nahargarh Fort
Khatipura
Sirsi
JEYPOOR
Ponpura
Major Pitts House
Rathai Fort
Dr Burr's House
Residency
Sodal
Hirapura
Dhárvas
Bedarwas
Gansingpura
Durgapur ki Dhani
Goliass ki Dhani
Goliass
Duryapur
singpura
Khegáro
Tree 13 0
Pipállá
SANGANEIR
Jeypoor 1326
Outer Lake
Lad of Lake
Jeypoor
Hill Fort
Jail
Amargarh Fort
Moti Dongri Sivala
Jeypoor S 1331
Gator ka Bas
Gator
Manoharpur
Tilord
AMBER
Runa
Adipura
Kuna
Lálmás
Khor
Bálipura
Barri
Kajno
Ropári
Kho
White B.I. on Hill
Kho H.S. 1696
Khalipura
Kho ki Dhani
Rámnagar
Mandlá
Dáthli
Saipura
Chakran ka Mand
Nangriowas
Dangar
Rapála
Droda
Sameir
Jamroli
Biyapura
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1

Introduction to Jaipur School

Politico-Cultural History of the Kachavāhās of Amber and Jaipur

THE Kachavāhās, a kṣatriya race known as descendants of Kuśa, son of Lord Rāma, captured Amber (ancient Ambāvatī) about the end of the tenth century AD and gradually extended their sway as far as the river Ḍhūṇḍh; the region, later, came to be known as Ḍhūṇḍhār. For several centuries the Kachavāhās led a very turbulent and precarious existence, sandwiched as they were between the Central Muslim state of Delhi and Āgrā on the one hand, and the independent Rājpūt dynasties the Cauhānas, the Guhilots and the Rāṭhors on the other.

In AD 1562 the daughter of Rājā Bhāramalla **(ruled AD 1547-73)** was married to the Mughal Emperor, Akbar. This marked the beginning of a stable and cordial Mughal-Kachavāhā alliance. Bhāramalla's son, Bhagavantadās **(ruled AD 1573-89)** and his grandson, Rājā Mān Singh I **(ruled AD 1589-1614)** were enrolled as Mughal *mansabdār*s and they served the Mughal Emperors most faithfully. The Kachavāhās became the most trusted lieutenants and the Kachavāhā state the most reliable tributary of the Mughal Empire. Such was Bhāramalla's steadfast loyalty to Akbar and Akbar's implicit trust in Bhāramalla that Akbar appointed the Kachavāhā king incharge of the Mughal capital during his two expeditions to Gujarat.[1] Bhagavantadās was appointed Governor of the Punjab in AD 1582. Rājā Mān Singh was particularly attached to the Emperor Akbar who out of affection called him *farzand* (son). Mān Singh was appointed to administer North West Frontier Province. The charge of *sūbāh* Kābul was also given to him. He proved to be one of the ablest of Emperor Akbar's commanders. He conquered Orissa in AD 1592 and was made Governor of Bengal in AD 1594. He subjugated Kooch-Bihar in AD 1596. Akbar conferred on him a *mansab* of 7000, which was the highest of the *umarāh*s.

Though constantly in the field and mostly out of Amber, Rājā Mān Singh patronised art and literature. He built extensive palaces in Amber fort and the Rohtās fort, besides temples at Vṛndāban, Baikaṭpur, (near Patna), Amber, Benāras, Mānpur (Gayā) and Jagannāth Purī. He was patron of poets, like Amṛtarāi, Trimāllā, Harināth, Mohankavi, Kavirśiromaṇi Gang, Śiromaṇirāi Śrotriya, Murārī Dās Khatrī, Durgā, Bhairon and Barhaṭṭa, whose works have come down to us. The significant literary works of this period were *Māna-Caritakāvya, Mānasiṃha-Pratāpa Kallola, Kāvyādarśa-Mārjana, Sarasvatī-Kaṇṭhābharaṇa-Mārjana, Damana-Mañjarī-Kavitta, Virahaśataka, Mānaparakāśā, Nartananirṇaya, Rāgamañjarī* and *Śīghrabodhinī Nāmamālā*.

The next king who left his mark on the political, social and cultural history of Amber was Mirzā Rājā Jai Singh I **(ruled AD 1621-67)**. He was an ideal Rājpūt ruler — brave and chivalrous. On his accession in AD 1621, at the age of eleven, he received a *mansab* of 3000. He distinguished himself in suppressing Khurram's rebellion (AD 1624-26), driving away Uzbegs (AD 1628), suppressing Khān Jehān Lodi's rebellion (AD 1630), in sieges of Gulbarga and Purandar and in the campaigns of Bījāpur, Balkh and Kandahar (AD 1636-53). He played a crucial and decisive role in the war of succession (AD 1658) following Śạh Jehān's illness and sided with Aurangzeb. On accession, Aurangzeb conferred upon him the *mansab* of 7000. Mirzā Rājā Jai Singh persuaded Śivājī to conclude the treaty of Purandar (AD 1665). His last campaign against Bījāpur was the solitary failure in his brilliant career. Thus, Jai Singh had fought under the imperial banner in every part of the empire, from Balkh in central Asia to Bījāpur in the Deccan, from Kandahar in the west to Monghyr in the East. He was also regarded at the same time the ablest diplomat of his age.

Mirzā Rājā Jai Singh's reign witnessed considerable progress in Sanskrit and *Bhāṣā* literatures. His court had eminent writers and poets like Bihārīlāl, Mādhavdās, Narottamakavi, Padmapāṇi, Kulapati Miśrā, Rāghava Bhaṭṭa, Śrīkānta and Nīlakaṇṭha. The major literary works of this period were *Bihārīsatasaī, Bhramaragīta, Māncarita-Kāvyas, Hastakaratnāvalī, Anyoktiśataka, Bhāvārthadīpikā*, etc.

Mirzā Rājā Jai Singh had a *Paṇḍit Sabhā* of his own in Amber, the members of which were front-ranking scholars of *Dharma-śāstra*. Their verdicts on the Dharmaśāstric controversies were honoured throughout the country. In his collection were manuscripts of important Sanskrit dramas like *Śākuntalam* of Kālidās and *Ratnāvalī* of Śrī Harṣa with their Hindi rendering and commentaries in Sanskrit. He was equally interested in other branches of learning, e.g. *Vyākaraṇa* (Grammar), *Vedas, Purāṇas*, *Jyotiṣa* (Astrology), *Chanda Śāstra* (Prosody), *Koṣa* (Dictionary), *Kāvyas* (Poetry), and *Kathā-ākhyāyikās*[2] (Story-collection).

Mirzā Rājā Jai Singh was also interested in architecture and constructed the *Dīwān-ī-Ām, Gaṇeśa-Pol, Jai-Mandir, Sukh-Mandir, Śīśa-Mahal*, etc. in the Amber Fort. His *Śīśa-Mahal* was a virtual replica of the three *Śīśa-Mahal*s his overlord Śāh-Jehān had built at Āgrā, Delhi and Lahore. It was from this source that the art of glass-mosaic was introduced in Rajasthan. Similarly his *Jai-Mandir* palace at Amber with a garden and such devices as water-chutes, fountains and a central lily-pond closely followed the pattern of Śāh-Jehān's *Khās Mahal* in Āgrā Fort. Mughal court-culture had been gradually filtering into the life of the *mansabdār*s and the latter were closely following the ideals set by the Mughal Court.

It was during Mirzā Rājā Jai Singh's regime that a Manuscripts and Paintings department was organised for the first time obviously on the Mughal pattern. A number of manuscripts and paintings bear a seal of his time (AD 1648) and a later date of accession is written by hand. The name of

Uddhavadāsa appears on the seal. He must have been incharge of this collection. Manohar Mahātmā was the Chief Scribe and he wrote a number of important manuscripts.[3]

Mahārājā Rām Singh I **(ruled AD 1667-89)** made a significant contribution to the development of Sanskrit and *Bhāṣā* literatures. He was deeply interested in astrology and poetry. He extended his patronage to several poets, who migrated from Āgrā and settled in Jaipur. Numerous works in Sanskrit were acquired or prepared for him by his pundits, Rāmakṛṣṇa and Rāmanāth, who used to be with him during his sojourn in Assam and Afghanistan. Among the noted poets of his time were Rāmacandra Dube, Kulpati Miśrā, Sundarlāl, Prāṇanātha Śrotriya, Janārdana Bhaṭṭa, and Jagadīśa. The literary works of his reign include *Jānakīrāghavam, Dhātumañjarī, Mānalīlā, Rāsarahasya, Nagaravarṇana, Rāmavinodarāgmālā, Mānamahotsava, Dasiastaka-bodha*.

After Rām Singh's death in Kohāṭ in AD 1689, Viṣṇu Singh **(ruled AD 1689-99)**; his grandson, succeeded him at the age of 17. He captured a number of *Jāṭ* strong-holds during AD 1688-95. Later he served in Afghanistan where he died in AD 1699.

Viṣṇu Singh was a disciple of Śivānanda Goswāmī who wrote important works on *Tantra*, like, *Tripurasundarī Śrotriya, Lalitārcanakaumudī, Trikūṭarahasyavyākhyā*. Bhaṭṭa and Miśra, the poet-scholars of Rām Singh's time, continued their literary works which included *Bisanavilāskāvya. Campākalīcarita, Govardhanalīlā, Bhrāntibhañjanī, Durgābhakti, Amṛtadhvani, Yuktisār, Rasarśasya* and *Surūpa-Kurūpa-Saṃvāda*.

Sawāī Jai Singh II **(ruled AD 1699-1743)** succeeded his father at the age of eleven. A *mansab* of 1500 was conferred on him by Aurangzeb who posted him in the Deccan. He distinguished himself in the capture of the Marāṭhā fort Khelnā in 1702. Jai Singh II won the title of *Sawāī* which meant one and quarter, from Aurangzeb after this victory. The title was intended to indicate his superiority amongst his contemporaries, and more than that of his ancestors under the Mughals.

In 1705, he was appointed Deputy Governor of Mālwā. After Aurangzeb's death he joined the side which was to lose in the succession war. When Emperor Bahādur Śāh annexed Amber, Jai Singh in cooperation with Mahārājā Ajīt Singh (who too had been struggling for the freedom of Mārwāṛ for about two decades) and Durgādās Rāṭhor, waged a war against the Mughal government. Amber was recovered and the countryside was restored unconditionally. In Rājaputānā his influence was extraordinary as the Mahārāṇā of Udaipur was the borther-in-law and Māhārājā Abhai Singh of Jodhpur was his son-in-law.

Sawāī Jai Singh was appointed the Governor of Mālwā and later, in AD 1722, the Governor of Āgrā. He materially influenced the Mughal policy towards the Marāṭhās. In AD 1730 Jai Singh concluded an agreement with Śāhu providing for the immunity of Mālwā from Marāṭhā depredations and tried hard to save the situation, but the disintegration of the Mughal Empire had already begun with the upsurge of the Marāṭhās. He was relieved of the Governorship of Mālwā and Āgrā after the set-back in AD 1737.

In AD 1742, Jai Singh concluded the Dholpur agreement with Peśvā Bālājī Bājī Rāo on behalf of the

Emperor and the Peśvā was granted *nāib-subedārī* of Mālwā. Jai Singh performed *Aśvamedha* (Horce sacrifice). It was a formal and symbolic assumption of universal supremacy. He performed *Aśvamedha* first time in AD 1734 and the second time in AD 1742. He also performed *Sarvamedha, Puruṣamedha, Vratyaṣṭoma* and a number of *Śrauta Yajñas*, in imitation of the *Cakravartin*s of *Bhāratavarṣa*.

It is noteworthy that on his accession, the state considered only of these *paraganā*s — Amber, Dausā and Baswā. But at the time of his death, it extended over a large area comprising the present districts of Jaipur, Sīkar, Jhuñjhunū, Sawāī-Mādhopur, Ṭoṅk, Alwar and part of Bharatpur. A galaxy of eminent poets and scholars from all over the country and band of astronomers from France, Portugal and Bavaria shed lustre on his magnificent court by their creative activities. He had a profound faith in the need to revive ancient culture, Vedic tradition and spiritual learning.

Prajāpati, Tulārām, Kewal Rām (honoured as *Jyotiṣa Rājā*), Samrāṭ Jagannāth, Mulla Cand, Maulānā Alī Ibrāhim Dehlvī, Hatati Yamini, Arastatalis, Father Figueredo, Father Leitreo, Father Gabels-perque, Father Tieffenthaler, Andre Straobel were some of the noted astronomers and scientists. Poets and litterateurs included Dhurandhar Kavi, Māyārām, Kṛṣṇa Deva Bhaṭṭācārya, Gokulnāth, Gopināth, Harilal Miśrā, Śrī Kṛṣṇa Śarmā, Nārāindās, Śrī Hari Kṛṣṇa, Kewalrām, Priyadās, Surata Miśrā, Vrajanāth Bhaṭṭa Dixit, Sudhākar Pauṇḍarīka and Ratnākar Pauṇḍarīka. Śrī Kṛṣṇa Bhaṭṭa, the Sanskrit scholar and poet, received the title *Kavikālanidhi*. For the *Rāmgītam* composed like Jaideva's *Gīta Govinda*, won him also the title *Rāmarasācārya*.[4] Vidyādhara was the Chief Architectural Adviser to Jai Singh who helped him to construct observatories at Delhi and Jaipur, *Candra Mahal* and later founded the city of Jaipur. He also built temples in Mathurā, Govardhan and Jaipur.

Besides enriching the general literature and contributing to the development of architecture, science and religion, Jai Singh's personal interest in the arts was of no less importance. He had a rich collection of paintings in the *Sūratakhānā*. Though his close contact with the Mughal court influenced art to a great extent, yet the local traditions and pattern of a Rājpūt house seem to have been maintained in the paintings executed at his court.

Sawāī Īśwarī Singh **(ruled AD 1743-50)** defeated the combined forces of Mewār, Koṭāh and the Marāṭhās at Rājmahal in AD 1747. In AD 1748 the Mahārāṇā of Mewār with the assistance of Holkar, Mahārājā of Jodhpur, Rāo of Koṭā, Rāo of Būndī, Chief of Śāhpura and Mādho Singh (his nephew) marched against Jaipur. Īśwarī Singh defeated his seven opponents in the battle of Bagrū. His enemies attacked again in AD 1750 and because of the treachery of his own men, Īśwarī Singh committed suicide to save himself from the ignominious defeat. Īśwarī Singh inherited in no small degree the intelligence and love for art and literature from his father. His interest in *Āyurveda*, Alchemy, Medicine and Literature is evident from the manuscripts that were in his collection: *Mantrasiddhānta Kaumudī* by Kiśor Maṇi Bhaṭṭa *Dhāturatnamālā* and *Kalpavidhānam* by Raghunāthdās, *Śabdaratnapradīpa* (medical dictionary) by Kalyāṇadās, etc. He himself rendered *Bhaktamālā* of Nārāyaṇadās into Sanskrit.

He developed the paper industry in Sāṅgāner. Paper cutting was a favourite art of Īśwarī Singh.[5]

Elephant-riding and watching elephant fights were his hobbies. He built the cenotaph of Sawāī Jai Singh at Gatore and also built *Īśvaralāṭ* and *Motī-Burj*.

Sawāī Mādho Singh **(ruled AD 1750-67)** took active interest in the politics of the Mughal court. In AD 1753 he received Raṇathambhor for mediating between Ahmed Śāh and Safdarjang. Mādho Singh's relations with Holkar remained strained and led to the battle of Bhātwārā in which Jaipur troops had to retreat. Mādho Singh routed the *Jāṭs* under Jawāhar Singh in the battle of Samru and Madek at Maonda.

Mādho Singh brought with him from Udaipur a number of artists, scholars and poets and enriched the circle of litterateurs and artists who were in Jaipur. He translated the Sanskrit anthology *Padyāvalī-sārasaṁgaraha* into Hindi and titled it *Mādhavanandinīpadyāvalī*. *Śabda-Kaumudī* compiled by him indicates his knowledge of Sanskrit grammar. Brijnāth Bhaṭṭa, Gosāin Brij Bhūṣaṇ, and Śyām Sunder Laṭṭū-Paṇḍit were the poets who adorned his court.

Sawāī Pṛthvī Singh **(ruled AD 1767-78)** ascended the throne at the age of six. Some works, like *Prahelikaprakāśa* in Hindi and Sanskrit and *Śabdacandrikā-Vyākaraṇa* were written by Dwārkānāth Bhaṭṭa for him. Several manuscripts and beautiful paintings of the famous Kiśangarh School were added to the Jaipur collection, as one of the queens of Pṛthvī Singh was from Kiśangarh.[6]

Sawāī Pratāp Singh **(ruled AD 1778-1803)** had to face predatory foes and internal dissensions. Mahādjī Scindia invaded in AD 1786 and AD 1790. Pratāp Singh and the Rāṭhor fought again a furious battle with the Marāṭhās in AD 1800 at Mālpurā but Pratāp Singh had to conclude a treaty. In AD 1803 Lord Wellesly suggested to Pratāp Singh to conclude a subsidiary alliance with the British. As Pratāp Singh died, the treaty was concluded with Jagat Singh, the new ruler. The treaty was annulled in AD 1806 as a result of which Jaipur suffered from the ravages of the Marāṭhās and the Pindārīs till a new treaty of protection was concluded with the British in AD 1818.

Pratāp Singh claims unrivalled admiration for his devotional, musical and philosophical compositions in Hindi poetry. Jagannāth Bhaṭṭa of Vṛndāvan was his religious *guru* and Gaṇapati Kavi his *guru* in literature. He compiled two anthologies called *Pratāp Śṛngār Hazāra* and *Vīr-Hazāra*. Pratāp Singh himself was a poet par excellence. He wrote in Hindi (*Kharī Bolī*-style), Urdu, Punjabi and *Brajabhāṣā*, frequently using *Vrajanidhi* as his nom de plume. Most of the books written by him deal with the love of Rādhā and Kṛṣṇa or with the path of liberation from the world of sorrow through *bhakti*. He got the *Mahābhārata* translated into Hindi. Pratāp Singh's interest in poetry, *Dharmaśāstra*, *Āyurveda* and Music is evident from such voluminous compilations as the Hindi translation of *Āīn-ī-Akbarī* by Ghumānīrām Kāyastha, *Dharmajahāj* by Kṛṣṇa Miśra, *Amṛta Sāgar* and *Pratāp Sāgar* by leading physicians,[7] *Rādhā Govinda Sangīta Sāra* by Nanda Kiśora Tiwārī, Śrī Kṛṣṇa Bhaṭṭa, Cunnilāla Bhaṭṭa and Rāma Rāya.

Pratāp Singh built temples of Vrajanidhijī, Pratāpeśwarījī, Govardhananāthjī, Madanamohanjī, Ānandabihārī, and Jñānagopāljī at Jaipur. He constructed the *Hawā-Mahal* and dedicated it to Rādhā-

Kṛṣṇa. The *Prītama Niwāsa* with artistically decorated gates, the *Dīwān-ī-ām* (hall of public audience), the Zenana-*Mahal* (ladies apartments with decorative floral murals and frescoes), the addition of five-storeys to *Candra-Mahal* Palace, all indicate the magnificent architectural accomplishments of the period.

Sawāī Jagat Singh **(ruled AD 1803-18)** did not inherit the poetic talent of his father, yet he extended some patronage to poets, scholars and artists. *Kavi* Padmākara Bhaṭṭa wrote *Jagadvinoda* and *Rāma-rasāyana*, Sangama Kavi compiled *Ekadeśikathāsaṃgraha*. The art suffered from the intrusion of foreign element and became hybrid.

The reign of Sawāī Jai Singh III **(ruled AD 1818-35)** marks the decline of the state politically as well as culturally.[8] Art and literature also suffered a set-back.

Sawāī Rām Singh II **(ruled AD 1835-80)** was educated in both the Indian and the British traditions. He introduced extensive social reforms, carried out large public welfare works. He established the School of Art in AD 1857 which was named as Hunrī Madarasā. Some of the noted poets of this period were Lokanāth Caube, Nandalāla Vaṃśīdhara, Jīvanalāl, Govindalāl Bhaṭṭa, Mihilāl, Rūpakiśor and Harudan Caran.

The traditional art declined due to lack of patronage, induction of foreign styles and themes, use of readymade colours and oil paintings of photo-enlargements.

The history of the rulers of Amber and Jaipur is a saga of valour, courage and chivalry, and a story of the search for truth, wisdom and perfection. Amidst the flashing swords was the search for inner calm, amidst the internecine wars was the impulse to cultivate the values of religion and the graces of art, amidst disruption and despair was the desire to encompass the heavens, amidst the ruin caused by the rapacious invaders was the urge to create order and rhythm, harmony and beauty.

The Indigenous Art of the Region

Rājasthān has long been the home of a vital folk art.[9] Dr. Coomāraswāmy believed that the Rājasthānī painting belonged to the manistream of Indian art.[10] According to Lāmā Tāranātha's *History of Buddhism in India* compiled in AD 1608, Sṛṅgadhara, an artist from *Marudeśa* established the school of the Ancient West in the seventh century AD.[11] The Museum of Fine Arts, Boston, has a palm-leaf manuscript with 18 miniatures of the early medieval period showing scenes from the life of the Buddha. The general style of the pictures is almost of reduced wall paintings in the tradition of Ajantā frescoes with emphasis on linear rhythm and rounded lines. All palm-leaf miniatures including *Mahāmayūrī* of the twelfth century in Bharata Kala Bhawan, Benaras, measure 2¾" X 2" and are painted in vivid colours — 'ochre, red, yellow, black and faint-blue. The faces have a downcast look. There are decorations of geometric designs and animals like stags, at the end of each chapter'.[12] The Buddhist miniatures stood half-way between the illusive richness, delicate harmony and brilliance of the Ajantā paintings and the almost hieratic schematisation of contemporary Jain paintings.

The hieratic art tradition of Jain (Gujarātī) manuscript illustration was prevalent in Western India. It was exceptionally conservative in outlook and remained practically unchanged during its life of more than five hundred years. Though in the Jain miniature the "pure draughtsmanship is to be praised" (Coomāraswāmy),[13] their "vocabulary of expression is limited" (N.C. Mehta).[14] Like the Buddhist palm-leaf manuscripts, the Jain miniatures appear side-by-side with the written legends in square panels. The drawing is stylised, with its sharp noses and ferocious fish eyes. And one eye juts out of the profile (further eye). The art of manuscript illustration and painted wooden manuscript covers came in vogue in Rajasthan (from contiguous Gujarat) as early as the mid-eleventh century AD. The reference to glossy walls in the account of Sultān Jalāluddīn Khiljī's conquests (AD 1290-96) seems to indicate that the art of preparing a glossy plaster base for murals and also a decorative treatment of the walls themselves, so common in later day Rājpūt palaces and *havelī*s, was practised in the thirteenth century.[15]

There were small differences between the Gujarātī and Rājasthānī paintings. Early Rājasthānī painting is distinguished from Gujarātī painting in the absence of the further projected eye, strict profile, representation of faces with big staring eyes, crude but formalised representation of trees, introduction of contemporary architecture in the simplest form and use of strong primary colours.

Rajasthan being very close to Gujarat, its manuscript illustration style hardly varied from the parent style of Gujarat, but further afield in Māṇḍu and Jaunpur, the local variations are noticeable, though they do no more than create an idiom of the parent Gujarātī style.[16]

The Māṇḍu *Kalpa Sūtra* of AD 1439 and the Jaunpur *Kalpa Sūtra* of AD 1465 show the development of new facial type with well-defined features, where the further eye in some figures tends to be a superfluous appendage with no organic hold on the features. In the female figure, breasts are now indicated by two intersecting circles or ovals. In the male costume, the *aṭapaṭī* turban appears for the first time in the Jaunpur *Kalpa Sūtra*. The women often wear the *oḍhanī* across the chest completely covering the breasts, a common feature of manuscripts of the sixteenth century.[17]

A charming though limited mixture of Jain and Persian styles has taken place in the illustrated *Niāmat-Nāmāh* (book of cooking delicacies) ascribed to AD 1500 in the reign of Sultān Ghayās-ud-dīn Khiljī of Mālwā. It contains a series of miniatures representing the Sultān supervising the preparation of various delicacies. The figures confront each other virtually in a conceptual relationship, the heads are always drawn in profile, on a basic square plan rather like that of the heads in the later Rājpūt paintings. Objects are seen in pure side elevation. The drawing is only a little more than summary, but it definitely lacks the clear-cut conceptualisation of the enclosures, characteristic of Rājasthānī paintings a hundred years later. The Persian influence perhaps from Turkan Shiraz reveals itself in a slight softening of the contours, in the garments of occasional attendant figures, Chinese clouds, and in minute decorative designs (*naqqāś*). But as Karl Khandalavala aptly noted, the Persian influence created no new style.[18]

The 1540 *Mahāpurāṇa* painted at Pālam (Delhi) and preserved in the National Museum, New Delhi, though betrays Gujarātī influence but has remarkable vivacity and dynamism. The further projected eye is not only absent but the faces are rendered in full profile, with the unusually large eyes to be seen in later Rājasthānī miniatures.[19]

The *Kulhadār* turban is almost invariably associated with early Rājasthānī paintings and is seen in the *Mahāpurāṇa*, the *Mṛgavatī*[20] and *Bhāgavata Purāṇa* illustrations in the Bharat Kala Bhawan, Benaras, *Laurcanda* illustrations in the Punjab Museum, Candigarh, the *Caura-Pañcaśikā* illustrations in the collection of Late N.C. Mehta, the *Gīta Govinda* illustrations in the Prince of Wales Museum, Bombay. The other painting similar in style is the *Rāgamālā* illustration painted at Cāvanda in Mewār in AD 1606. The same style seems to have been in Mālwā in its local form, as is suggested by the Indian elements in the *Niāmat-Nāmāh* paintings, *Hamzā-Nāmāh* illustrations in Tübingen, the *Laurcanda* manuscripts in Prince of Wales Museum and in Manchester.[21]

The Rājasthānī style thus originated as a fusion of local traditions and Gujarātī illustration with elements drawn from Mālwā, Deccan, Jaunpur. It shall be interesting and useful to examine in detail how this indigenous style affected Mughal painting and how the Mughal painting in turn influenced the Rājasthānī Painting.

Mughal Painting and its Interaction with Rājasthānī Painting

Babur (ruled AD 1497-1530), the Turkish Prince who conquered Delhi, Āgrā and Mewār, was a man of literary taste and an aesthete who admired the beauties of nature, music, painting and architecture. His son, Humāyun was impressed by the accomplishments of the Safāvid painters and inducted two of the greatest artists, Mīr-Sayyed Alī and Khwājā Abu Samad to his service. Akbar (ruled AD 1556-1605) founded an atelier of painters in Fatehpur Sīkrī.

Akbar married a Hindu princess of Jaipur, and deliberately began to reconcile the Persian and Central Asian traditions of his inheritance with indigenous Hindu culture. In fact after hearing many debates between Muslim, Hindu, Christian and Pārsī priests, he initiated a broad religion of his own, *Dīn-ī-Ilāhī*, which might reconcile the contending faiths.

Akbar sought to bring about an integration in the arts. The Mughal School of Painting thus began as "an attempt at synthesis of the Persian *qalam* and the native Hindu workmanship".[22] The emperor was so fond of painting that he always took some of the court artists with him on his journeys, whether he went to hunt or on a forced march with the army. Special attention was paid to technical improvements and every effort was made through the employment of pure colours, fine draughtmanship, realistic landscape and sumptuous marginal decorations to impart a richness to painting hitherto unknown.[23] Thus noted the court historian, Ab'ul Fazl, 'More than a hundred painters have become famous masters of art, whilst the number of those who approach perfection or those who are middling, is very large. This is especially true of the Hindus; their pictures surpass our conception of things. Few, indeed in the world are found equal to them.[24]

Ab'ul Fazl has further noted in *Āīn-ī-Akbarī* that the Emperor was very pleased with the Hindu painters, Basāvan, Daswanāth and Kesūdās. As the Hindu and Muslim painters collaborated actively, one drawing the outline, the other filling in the colours, the third doing the border, the native painters learned the Persian manner and later even painted parallel pictures for the work of the Persian poet, Nizāmī, and other foreign books.

"On the other hand, the Persian painters imbibed something of the depth of feeling of the Hindus. This comes through the use of deeper colours for buildings, trees, foliage and characterisation of the face."[25]

The *Hamzā-Nāmāh* which was one of the first sets of painting done by the painters beween AD 1567-72 had 1400 pictures in fresco-like cloth paintings in which red, blue and green colours predominate. The plains, the pink eroded rocks,the vegetation and blossoming plum and peach trees are reminiscent of Persia. Indian tones begin to appear only in later works as Indians joined hands with the Persian master painter, Mir Sayyed Alī.[26] Glimpses of Rājasthānī influence in Mughal paintings are seen in picture showing 'Giant Zamurūd Asleep' in dramatic Indian wall painting style with two women, on a well, appear in a corner, wearing Rājasthānī clothes. In the painting 'Parrot at Court', by the prolific Basāvan, Rājasthānī buildings are depicted. In a painting showing 'Akbar hunting', the complex scene has an European sense of volume, light and shade mixed with Persian high horizon and Hindu emphasis on the emotion-charged drama. In the 'Siege of Raṇathambhor' the formal Persian miniature is released into the dynamic Hindu flow.

Akbar ordered his artists to illustrate the Hindu epics. This led to the creation of the illustrated *Mahābhārata*, called *Razm-Nāmāh*, now in the Mahārājā Sawāī Mān Singh II Museum, Jaipur. It contains 169 full page paintings, some of the greatest of this period, and was completed in AD 1589. The *Rāmāyaṇa* was translated into Persian and illustrated.[27]

Painters came to work for Akbar from Lahore (e.g., Lallū Lāhorī), Gujarat (e.g., Sūr, Kesav and Bhīm Gujarātī), Gwālior (e.g., Nand Gwāliorī), Kashmīr (e.g., Ahmad Kashmīrī) and without doubt, from adjacent areas of Rajasthan and Braja. From a study of the names we know that nearly four-fifth of the total number of painters were Hindus.[28]

Examples of joint productions with the outline designed by well-known masters like Daswānāth, Basāvan, Kesav the elder, Lāl, Miśkina, Rāmdās, etc. are common in the historical, biographical and religious works like the *Tāsīra-ī-Khāndānī-Timūriyya*, the *Baburnāmā, Akbarnāmā* and of course, the great manuscripts of *Razm-nāmāh and Rāmāyaṇa.*[29] Daswānāth was regarded as matchless in his time. In designing, drawing of features, colouring, portrait painting and other species of art, Basāvan was considered unique.

The Mughal sytle was a blend of Persian art with native Indian elements, distinguished from its decorative Persian prototypes by an extended sense of space and an agitated action rarely seen in Persian art. The finest examples of Mughal painting are not only lively and realistic, but contain elements of individual portraiture. These distinctive qualities not only continue in later Mughal painting but eventually affect Rājpūt art as well.[30]

In course of time it was inevitable that the mental outlook of the Indian artists would make itself felt, and this in fact, happened. The arabesque of Persian art resolved itself into a line of different quality and tempo and so also the colour-scheme took on a different pattern. The emphasis on a purely decorative art began to disappear and a new realism crept in.[31]

The Mughal painting achieved volume and mass like Ajantā. A thin shading along the outline with colour contrasts to give relief to the mass, the soft modelling especially to the arms, are reminiscent of Ajantā. Herman Goetz feels that artists from Gwalior, who joined Akbar's atelier, introduced these features as well as the 'lancet' as opposed to the 'almond-type' of eye.[32]

The differences between the Mughal Art and the Rājpūt art which were emerging at the same time need allusion. Rājpūt art was a reflection of the great epic and lyrical tradition. It was a romantic art, distinct in character but not in technique from Mughal art, with a larger sweep of imagination corresponding to a larger variety and range of contemporary literary forms. The *bhakti* songs of medieval Indian poets and saints, unconscious of their burden of beauty, naive and unadorned, ecstatic and tender inspired this art. It is *Kṛṣṇa Līlā*, it is Kabīr, Mirābāī and Vidyāpati in line and colour.[33] High lyrical fervour in the robust rhythm of colour is seen in Rājpūt painting.

According to Coomāraswāmy,[34] Mughal painting even when more refined than Hindu painting, is a by-way rather than a highway art; it is essentially an art of portraiture and a 'dated' art which is as much as to say a 'placed' art. The Mughal portrait is delightful mosaic of colour. The line is accurate, alive, the modelling delicate and subtle, executed with a fine brush. The portraits however, betray the lack of artist's profound insight into human character.

Jehangīr (ruled AD 1605-27) was a connoisseur of painting and took keen personal interest in this art. The painter was invariably with him on all important occasions, like court durbars, royal hunting trips and even wars.[35] Tārācand, Jagannāth and Sāṅwal Dās specialised in depicting battle scenes. Biśandās was regarded by Jehangīr as unequalled in his age in the field of verisimilitude. Manohar and Govardhan (painters of gorgeous court scenes), Bicitra (fine portrait painter) and Padārath (animal painter) were the other distinguished Hindu artists.

An outstanding feature of the painting of this period is superb border decoration which is usually an arabesque with hunting scenes, birds and animals, picnic parties, music and dancing and people engaged in various professions. Certain elements such as the suggestion of perspective and naturalistic treatment of landscape in the paintings of this period show a definite influence of the contemporary European painting. Portrait painting was done from life. In the court scenes, however, the portraits of the grandees were apparently made from the tracings kept in the atelier.[36]

The fine lyrical Persian brush work modulated the emotional hot colours. Ochre reds, yellows, purples, mauves were diversified and diluted into soft blues, greys, and greens, pink and whites, and the predominantly European three-dimensional technique began to be adopted frequently. "In the portraits, delicate toning and modelling were introduced as well as shading. This helped to bring out the character of the person portrayed. The delicacy and finish attained great sensitiveness".[37]

"A study of a large number of Mughal portraits shows that these resolve themselves into two definite methods of representation: one in which the features are depicted in rigid profile, and the other in which they are drawn in what is known as the three-quarter face. The two styles emerge at the same time, progress side by side, and in the end the rigid profile ousts the three-quarter view and becomes the accepted method of depicting the features in all later portraiture".[38]

"In Jehangīr at the Tomb of Moin-ud-Dīn-Ciśtī there is a transition from the Persian *qalam* towards the drama of the native style. The multiple planes, on which the early Rajasthani pictures were composed are effectively fused here with the Persian high horizon".[39]

Jehangīr greatly admired the work of Abul Hasan and Mansūr. Mansūr who styled himself *naqqāś* (for his extremely minute work) was a leading animal/bird painter, whose *qalam* was regarded as naturalistic.[40]

Of Abul-Hasan, Jehangīr wrote, "Truly he has become *Nādir-uz-Zamān* (the wonder of the age)". His work was perfect. He drew the picture of Jehangīr's accession as the frontspiece to the *Jehāngīr-nāmā*.[41] 'Jehangīr with his wife', which is a study of the zenana in the palace, depicts a garden and balcony adapted from Rājasthānī painting.

In Jehangīr's India, painting became more widely diffused. Many Mughal grandees, Rājpūt nobles and to some extent even merchants employed painters trained in the Mughal atelier. Though their work was not of a very high order, they laid the foundations of a new category of painting which is known as popular Mughal in which, though the technique was basically Mughal, Rājasthānī elements were freely introduced.[42]

Under Śāh Jehān (ruled AD 1627-58) "paintings still retained their technical virtuosity, with a firm line in the drawing, rich colouring and tones, and an added love of splendour. But portraiture began to dominate. And, in the effort to create gorgeous durbar scenes, the inner vitality of the free art in the time of his predecessor was somewhat lost in ornateness".[43] Painting achieved new delicacy and romantic flavour in his reign. Bernier[44] specially admired the beauty, softness and delicacy of some of these paintings. The Mongol roughness had been finally shed, and the warm sensuousness of India became its predominant characteristic.

Aurangzeb (ruled AD 1650-1707) reinstituted the strict orthodox laws of Islam and withdrew imperial patronage of the arts. This change of attitude had a devastating effect upon Mughal painters and musicians who drifted into the service of hill chiefs and of the Hindu courts of Rājasthān.[45]

The Emergence and Blooming of Jaipur School of Painting

Amber School was predecessor of the Jaipur School of painting but the later was in no way a blind follower of it. However the Jaipur School of painting does owe its origin and legacy to the Amber School and in order to trace the genesis and development of the Jaipur School, the Amber School and the patronage accorded to it by the Mahārājā Mān Singh and others has to be studied.[46]

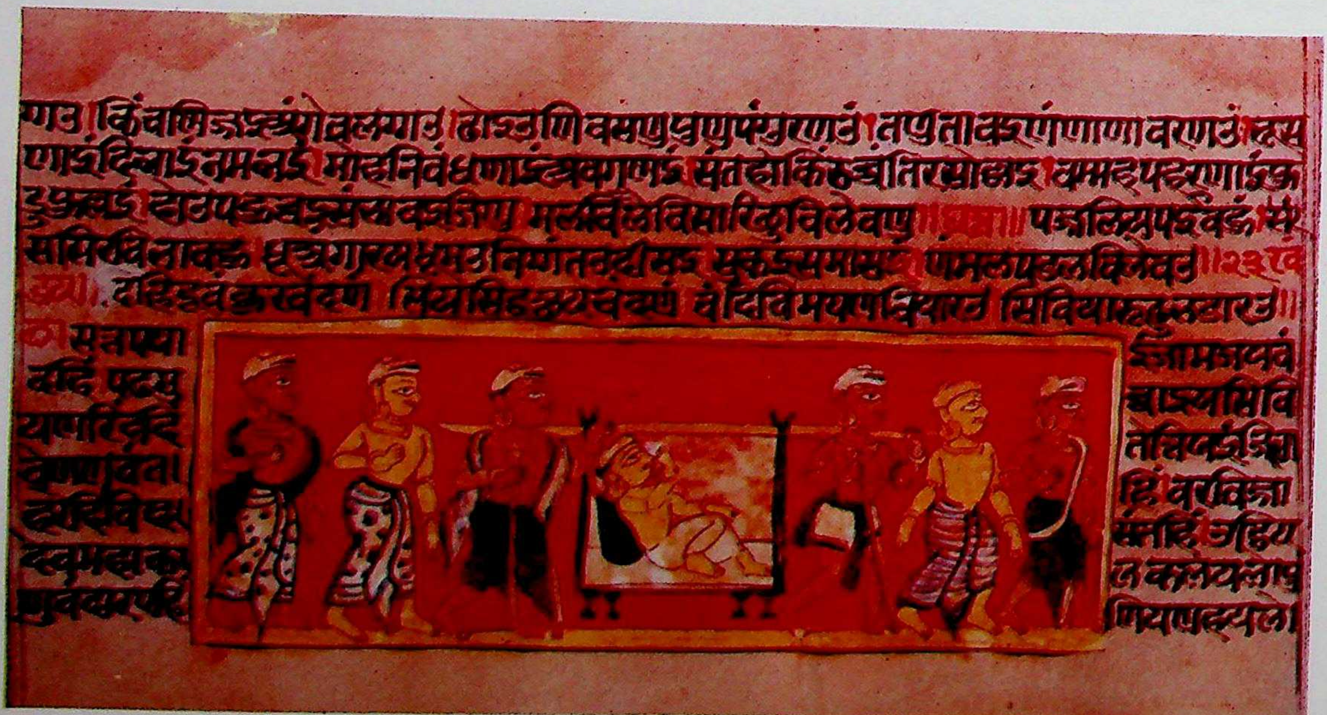
The earliest dated (AD 1404) unillustrated manuscript of *Ādi Purāṇa* belongs to the Amber Śāstra Bhaṇḍār.

> संवत् १४६१ भादवा सुदी २ बुधवार।
> *saṃvat 1461 bhādvā sudī 2 budhavār*।

In line is the *Ādi Purāṇa*[47] found at Palam (Yoginipur) of AD 1540. It has 344 pages of 11" x 5" and has 550 paintings. This *Purāṇa* were copied by Harinātha Kāyastha for Choudhary Raimalla of Amber.

> आदि पुराण संवत् १५९७ फाल्गुन सुदि १३ श्री दिगम्बर जैन तेरापंथी मंदिर।
> *ādi purāṇa saṃvat 1597 phāgun sudi 13 śrī digambara jain terāpanthī mandir*।

The subjects painted in *Ādi Purāṇa* are the fourteen dreams, *Indra Sabhā, Janamābhiṣek, Nirvāṇ, Pūraṇ-Kalaśa, Mahāvīr Janam, Kalpvṛkṣa, Padam Sarovar,* etc. Symbolic motifs like chariot, deer, tree, *kalaśa,* elephant, lion, peacock, *meghmālā, kumbh, toraṇa, kadlī,* etc. are all painted in green, blue, yellow and *hiṅglū* colours. The paintings show the impact of folk culture prevalent in those days. These paintings are of the same type as of the *Gīta Govinda* of Prince of Wales Museum, Bombay and The Laur Canda Paintings of Lahore Museum (*col. ill.* I).



col. ill. I: Ādi Purāṇa, 'Ḍolī', Pālam, AD 1540.

A few years ago a large collection of paintings, pertaining to different schools, from *Ṭhikānā* 'Isardā'[48] (a small fief of the Jaipur State, 125 kilometers south east of Jaipur) was sold in the market out of which some happened to be of the series of *Bhāgavata Daśama Skandha*[49] of AD 1550-80. 'Sa Mithārām' and 'Sā Nānā' are names of artists which appear on them (*fig.* 1).

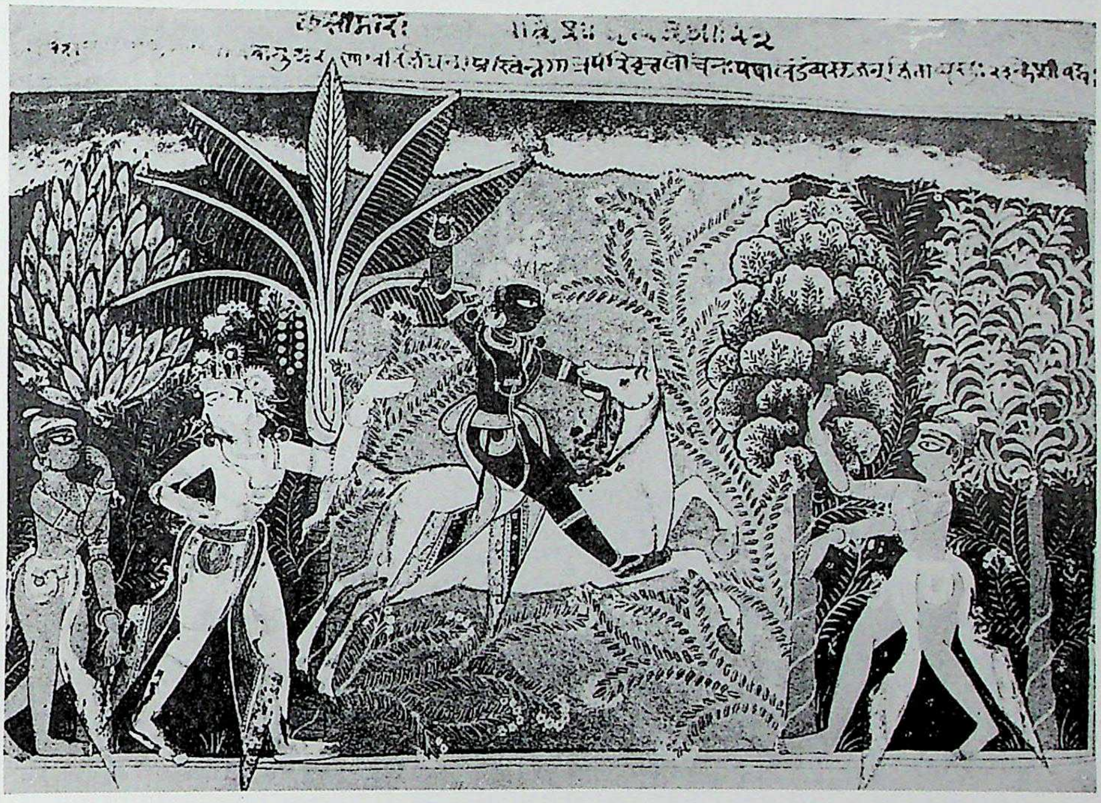


fig. 1 :Bhāgavata Daśama Skandha, 'Kṛṣṇa Killing the Demon Keśī', AD 1550-80.

According to Amṛtarāī's manuscript (composed in Saṃvat 1642/AD 1585) *Mānacarita*, beautiful pictures of animals, birds and floral plants were painted on the walls of Amber Palace of Mān Singh. Narottam Kavi who composed his work in Amber, also gives details of the *Rāgamālā*, *Kṛṣṇalīlā*, *Amaru-Śataka*, *Nāyak-Nāyikā Bheda*, etc. painted in the palace walls in bright red, yellow and green.[50] A few panels of wall paintings have been discovered at Mān Singh's Palace at Amber Fort.[51] They show Kṛṣṇa playing the flute or grazing cows with the *gopīs*. The *gopīs* tall and slim and well-proportioned, don a striped *lehaṅgā* and *colī* (*fig.* 2). The female figures are almost in popular Mughal style and

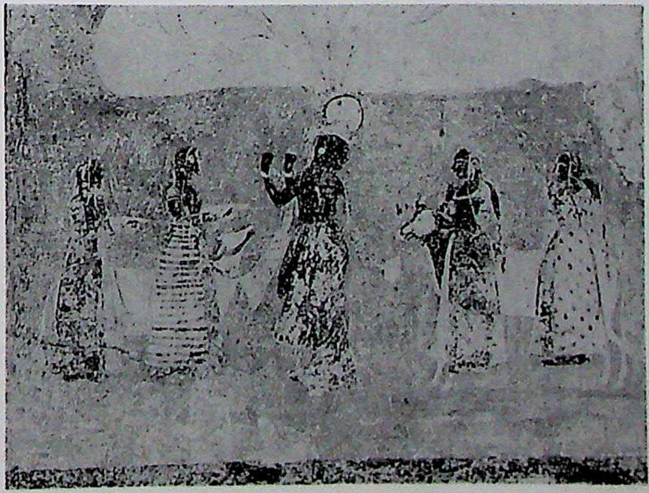


fig. 2 : Kṛṣṇa playing flute, AD 1585, Amber.

similar to *Rasikapriyā* fragments in the Museum of Fine Arts, Boston, in the *Mādhavanala-Kāmakandal Caupāī* fragments in the Berlin Museum, and in the *Rāmāyaṇa* fragments in the Prince of Wales Museum, Bombay.[52]

The painters working for Rājā Mān Singh's atelier also followed the same norms and produced paintings in a style not different from the so-called 'Popular Mughal' style. Rājā Mān Singh's interest in painting is further confirmed from traces of paintings found in Makhdoom Śāh's mosque presently the ruined tower at Mauzamābād.[53] (The dome has four graceful winged angels wearing sweeping gowns: Hunters with bows in hand can be seen on horses. They are wearing *jāmā*, girdle and turban. The outside ceiling is painted with floral and geometrical designs). The same is also evidenced from the Gaurīśaṅkar Mahādev temple at Baikatapur in Bihar.[54]

Wall paintings (AD 1586) in rooms, kiosks and outer walls have also been found at the Mughal Garden at Bairāṭ (between Jaipur and Alwar). The paintings have a variety of subjects including mythological scenes, *rāgamālā*, the Kṛṣṇa theme, wrestlers (*fig.* 3), elephants, camels, *Lailā-Majnū* themes and scenes depicting dance parties.[55]

Dr. Saryu Doshi has traced an illustrated *Yaśodhara Carita* manuscript (AD 1591) painted at Amber, containing 47 paintings in a style not far from the mainstream of Jain Miniature style.[56]

> इति यशोधर चरित्र पुष्पिका संवत् १६४७ वर्षे ज्येष्ठ सुदि तृतीया मां भूमवासरे पुनर्वसु नक्षत्रे
> श्री नेमिनाथ जिन चैत्यालये अंबावती वास्तव्ये महाराजाधिराज मानसिंघ राज्य प्रवशमिनि।
> *iti yaśodhara caritra puṣpikā saṃvat 1647 varṣe jyeṣṭha sudi tṛtīyā māṃ bhūmavāsare punarvasu nakṣatre*
> *śrī nemināth jin caityālaye aṃbāvatī vāstavye mahārājādhirāj mānsingh rājya pravaśmini*।

In the paintings, the females are shown wearing *pohncī, bhujābandh, kamarabandh* and have the black pompons hanging from their long plaits *bhujābandh* and *lehaṅgā*s as found in the Akbar and Jehangīr period paintings. The male are wearing *dhotī* and short trousers; both the male and females are wearing ornaments (*col. ill.* II).

Another illustrated manuscript traced by Dr. Saryu Doshi is the *Ādi Purāṇa* of AD 1606 which was prepared at Mauzamābād.[57]

> आदि पुराण संवत् १६६३ वर्षे चैत्र सुदि ५ लिजौसी राधा मौजमाबाद मध्ये।
> *ādi purāṇa saṃvat 1663 varṣe caitra sudi 5 lijausī rādhā mauzamābād madhye*।

This *Purāṇa* has 338 illustrations. The figures have big eyes and are shown wearing transparent clothes (*fig.* 4).

The influence of Mughal painting is evident in several panels but such influence is translated into a local Rājasthānī idiom. The figures have *aṭapaṭī pagrī* and *jāmā*s with four points, thus placing them during the late Akbarī or early Jehangīrī period.

The only state with which Mughals had intimate relations was Amber, home of Akbar's favourite wife — Maryam-az-Zamānī, of his best General — Mān Singh, and of Jehangīr's second wife. The illustration in *Hamzā-Nāmāh* gives clear evidence of the influence of early Rājasthānī painting. The two female figures are unlike those found in any Mughal painting and are distinctly Rājpūt.[58]

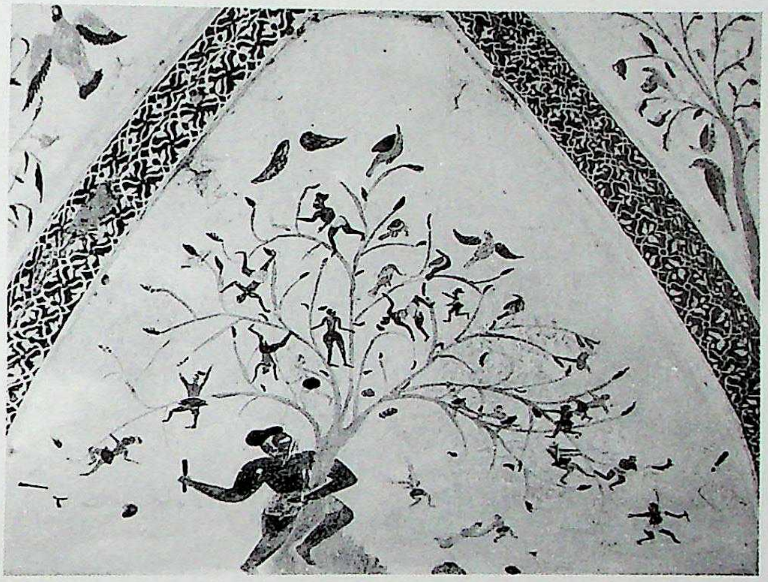


fig. 3 : Wrestlers, AD 1586, Bairāt.

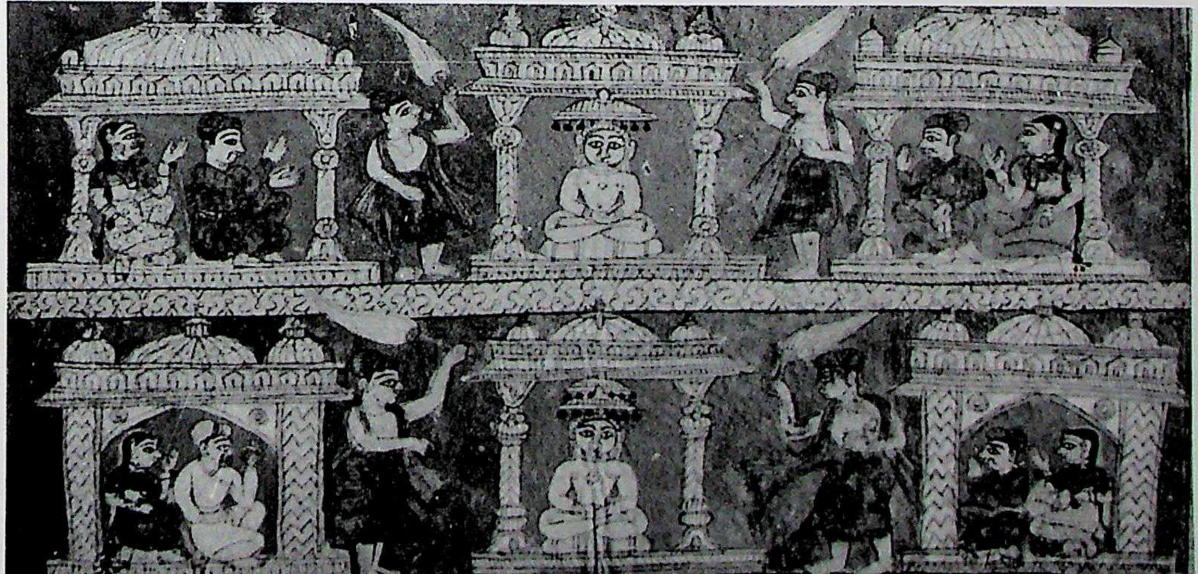
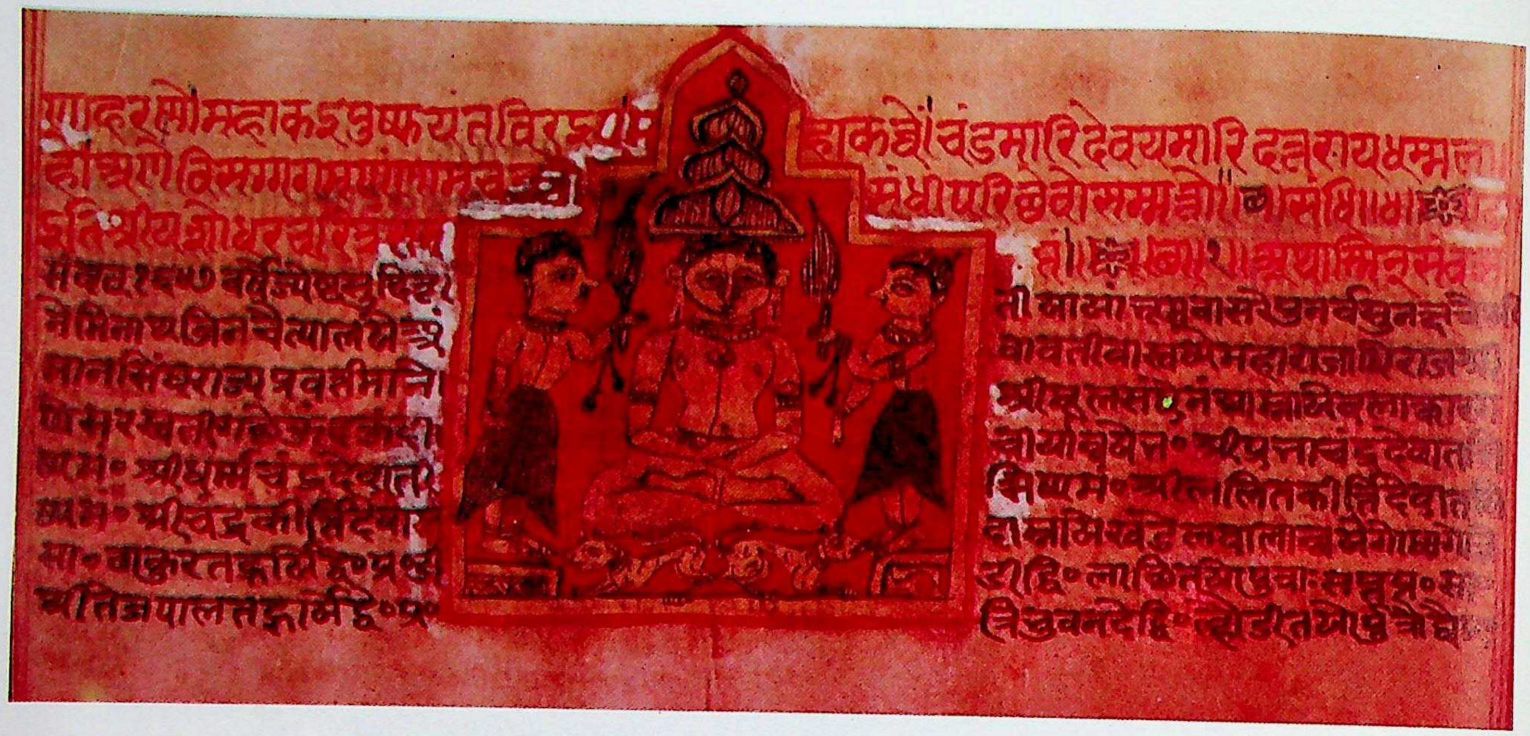


fig. 4 : Ādi Purāṇa, Muni Meditating, AD 1606, Mauzamābād.



col. ill. II: Yaśodharā Carita, AD 1591 Amber.

In the famous *Razm-Nāmāh* completed for Akbar in AD 1588, the Hindu style elements are different from the *Safāvid* tradition. They are intelligible only on the assumption of a far-going absorption of Rājpūt style elements. That these Hindu elements in Akbarī-Mughal painting came from Amber, can be proved by the fact that the earlier figure of Hindu ladies therein wear the same costume as those of the ladies of Maryam-az-Zamānī's households, whereas later figures (since AD 1600) often show a different type, i.e., the Jodhpur costume of the retinue of Jehangīr's first wife, Jodhā Bāī (mother of Śāh Jehān).

The origin of the style is not yet ascertained. It cannot be much earlier than AD 1580, i.e., the date of Hari Devaji temple at Govardhan. It is evidently based on the Rājpūt tradition of the time, as we know from the *Jālīs* of Mān Singh Palace and the Bundelā *Rāgamālā*. But its principal characteristics stem from Indo-Muslim painting in Mālwā (most of the territory of which had been taken over by the Rājpūts). Also other contributing elements have to be taken into account, like the early Jaunpurī and Bengālī, even Deccanī and via these later Vijayanagarī.

To the early Kachavāhā school of Bhagavantadāsa (reign AD 1573-89), we may ascribe especially the *Rāgamālā* manuscript Laud Or. 149 which Khandālāvālā and Moticandra have attributed to Bījāpur, although the figures are identical with those of the Jaipur *Razm-Nāmāh* (Persian translation of *Mahābhārata*) from Akbar's studio and even with those of Rājpūt and Rājpūtanīs in the siege scenes of Raṇathambhor and Cittorgarh, in the *Akbar-Nāmāh* of the Victoria and Albert Museum, London. Some of its miniatures must be of very early period, around AD 1580. Their composition still is very simple and stands not far from the Bundelā primitives, but the technique is already much more refined and detailed. There still lingers something of the tension and expressionistic emotionalism in those Bundelā works, and yet the general affect is rather cool, more vivid than exalted.[59]

In the *chatrī* of Rājā Mān Singh (erroneously hitherto called the *Chatrī* of Rājā Bhāramalla)[60] are beautiful murals painted directly on grained stone in tempra colours. The subject is set in painted arch while the two corners are filled with floral designs. Archers (*fig*. 5), *Kāliādaman*, a tiger attacking a lion, Lord Gaṇeśa, an owl and a crane, *Toḍī Raginī*, *Matsya Avtār*, Viṣṇu on Garuḍa are a few subjects of great variety. The inscription (*fig*. 6) dated AD 1620 reads as:

राम संवत् १६७७ बैसाख सुदि ६ छत्री महाराजा मानसिंघ का।
rāma saṃvat 1677 baiśākh sudi 6 chatrī mahārājā mānsingh kā ।

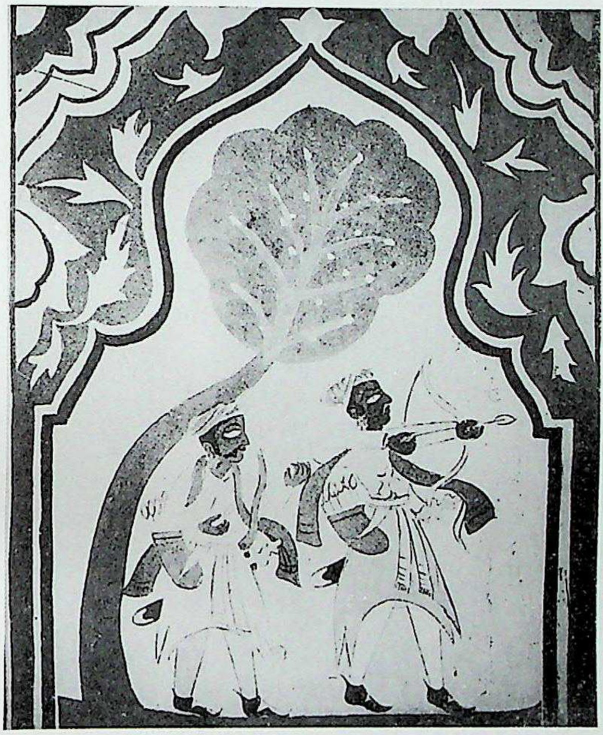


fig. 5 : Archers, AD 1620 Mān Singh Chatrī, Amber.

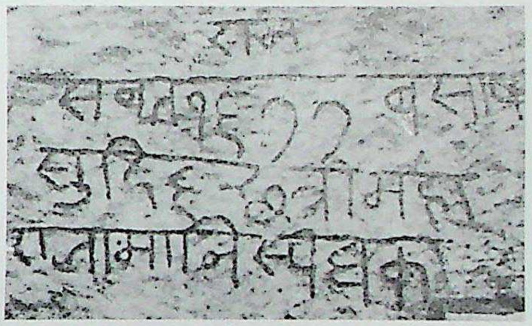


fig. 6 : Inscription of Mān Singh Chatrī AD 1620 Amber.

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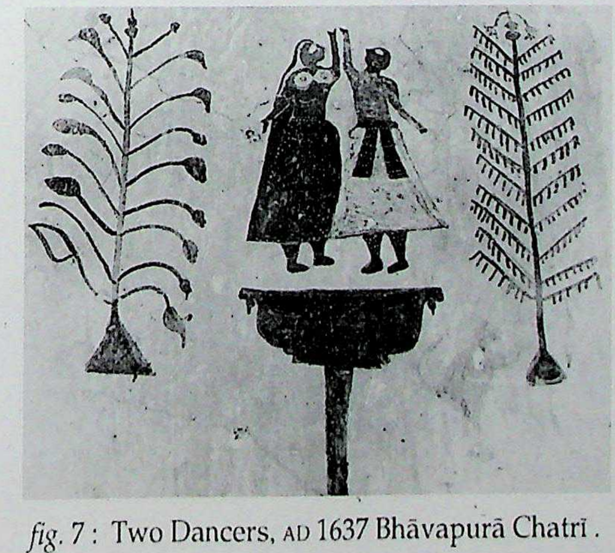


fig. 7 : Two Dancers, AD 1637 Bhāvapurā Chatrī .

Mahārājā Bhāv Singh[61] (AD 1614-21) besides erecting a cenotaph for Mahārājā Mān Singh and executing the paintings in it, had wall paintings done at Bhāvapurā near Renavāl (a place 40 kilometres from Jaipur). An inscription found in a step well dates it to AD 1637. The *chatrī* has 12 panels painted in the niches on lime plaster in the folk style (*fig.* 7).

Mirzā Rājā Jai Singh (AD 1621-67) was very close to Śāh Jehān and Aurangzeb. His love for literature, art and architecture is seen in the collection of Sanskrit manuscripts of celebrated poets like Bihārīlāl (*fig.* 8), Narottam and Kulapati Miśra and in the magnificent palace and buildings constructed by him

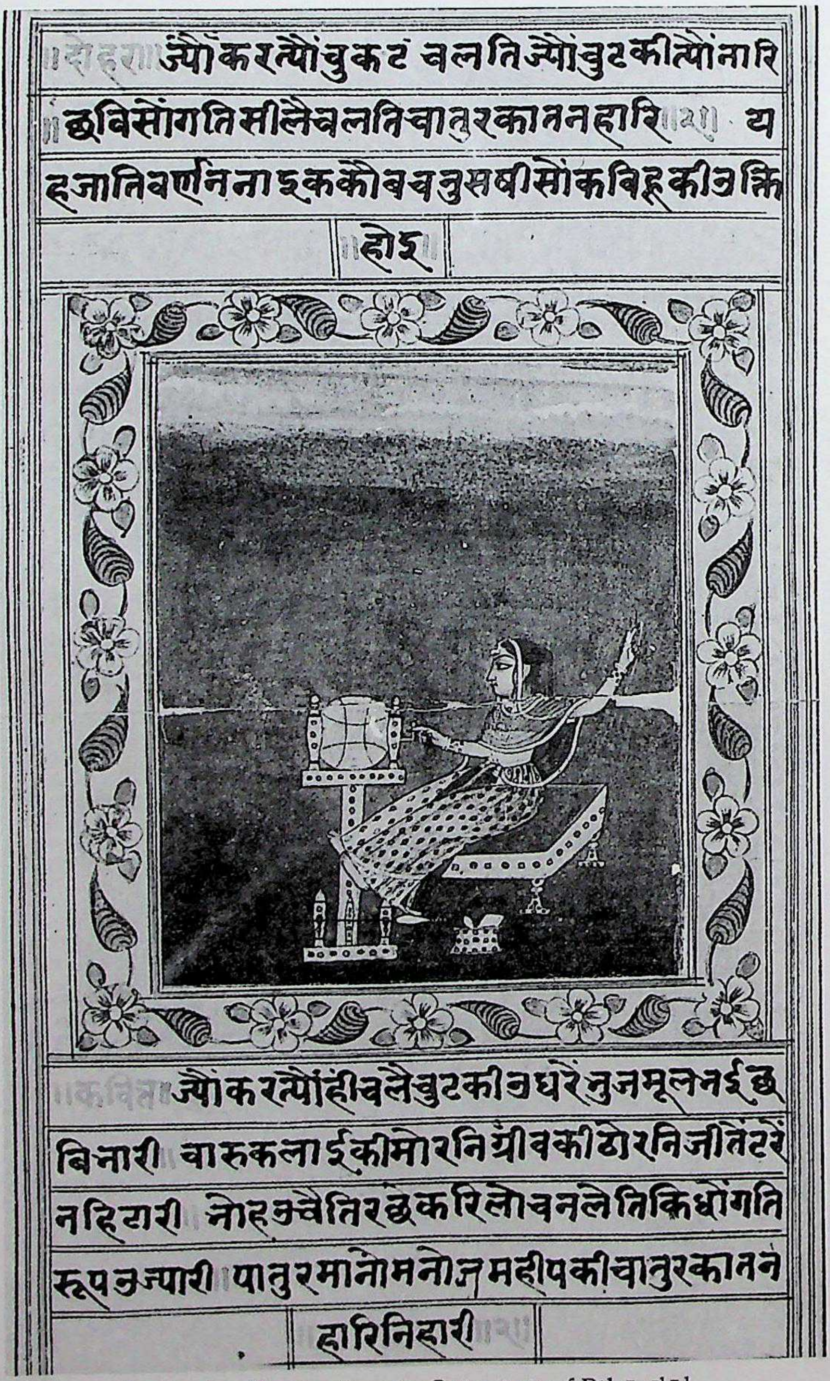

॥दोहरा॥ ज्यौंकरत्यौंचुकटं चलतिज्यौंचुटकीत्यौंनारि
छविसौंगतिसीलैचलतिचातुरकाननहारि॥२॥ य
हजातिवर्णननाइककौवचनुसखीसौंकविहूकीउक्ति
होइ
॥कवित्त॥ ज्यौंकरत्यौंहीचलैचुटकीउघरैंभुजमूलनईछ
बिनारी॥ चारुकलाईकीमोरनिग्रीवकीठोरनिजीतैंटरैं
नहिंटारी॥ मोहइवैतिरछैकरिलोचनलेतिकिधौंगति
रूपउज्यारी॥ पातुरमानोमनोजमहीपकीचातुरकाननै
हारिनिहारी॥४॥

fig. 8 : An illustration to Satsaiyā of Bihārīlāl,
A Lady Seated on a Stool and Spinning, AD 1647-49.

in Amber, Āgrā and elsewhere. The painting in Mirzā Rājā's court introduced idioms of Mughal architecture, male costume and general composition and decoration of the Mughal painting in Jehangīr's later and Śāh Jehān's early reign. But fundamentally the miniatures conserved the simplicity, the Rājpūt female costume, the more sweeping character of lines, the more contrasted colours, the flatness of the figures, the lack of perspective, the strictly geometrical composition of Rājpūt tradition, as is shown by miniatures in the Baroda Museum.[62] At the time of Mirzā Rājā Jai Singh, ordinary copies of *Rasikapriyā* (*fig.* 9) and Kṛṣṇa Rukminiveli were prepared in AD 1639 for Candrawatī, one of his Mahārānīs.

> रसिकप्रिया संवत् १६९६ प्रवृतमाने महाराजाधिराज राजि श्री जैसिंह जी राजगढ़ अमावती नग्रे लिषाई।
>
> *rasikapriyā saṃvat 1696 pravṛtamāne mahārājādhirāj rāji śrī jaisingh ji rājgaḍh amāvatī nagre liṣāī।*

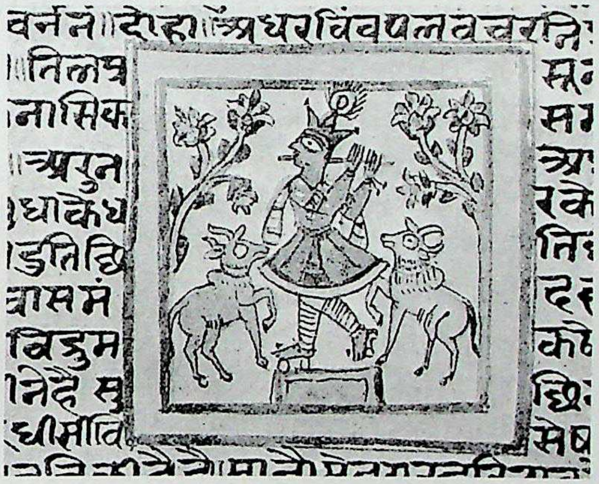


fig. 9: An illustration from Rasika-Priyā of Kesavdāśa 'Kṛṣṇa Playing Flute', AD 1639.

These contain several designs and couple of illustrations of Kṛṣṇa and milk maids in folkish style.[63] To the same period belongs the decoration of Gaṇeśapol of the Amber Palace. The central facade of the gateway has figures of Lord Gaṇeśa painted with two plants on either side adopted from the Mughal (*fig.* 10). Two paintings belonging to the Amber school *Bādśāh Begum* of AD 1615 (*col. ill.* III) and *Pañcam Rāginī* (*col. ill.* IV) of AD 1650 are also in folk style.[64] The Kachavāhā princess thus assumed the fashions of the Mughal court. At home they employed local painters who struck to stereotype, emotional or introvert Rājasthānī themes. Later came the symbiosis of the two styles. Thus from the primitivism of the *Rasikapriyā* pictures to the refinement of the portraits, there is a clear advance; the drawing is more sensitive; the colours and line are mellower and the whole outlook is refined. In the Mahārājā Sawāī Mān Singh II Museum are preserved a few mutilated folios of a manuscript written in Nāgarī script. There is a miniature which has a likeness of Mirzā Rājā Jai Singh. This damaged miniature resembles the Mughal style of the late seventeenth century with intimate character study, fine line work and mellow colour scheme. There is also a 34 feet long scroll illustrating numerous drawings and designs depicting the scenes based on poems of Sūrdāsa entitled *Sapta Loka, Ajara, Amara Amske Kharda* (*fig.* 11).

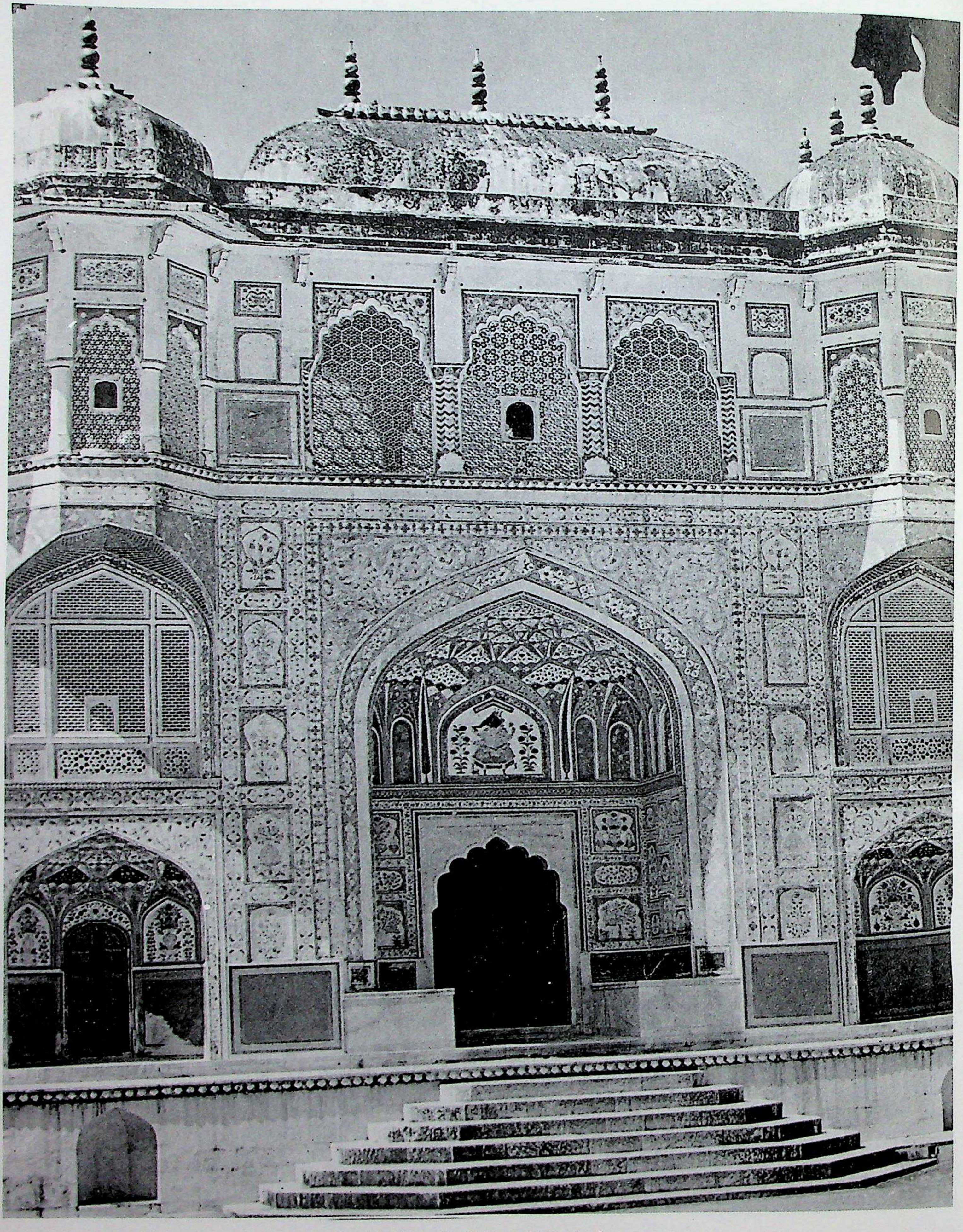
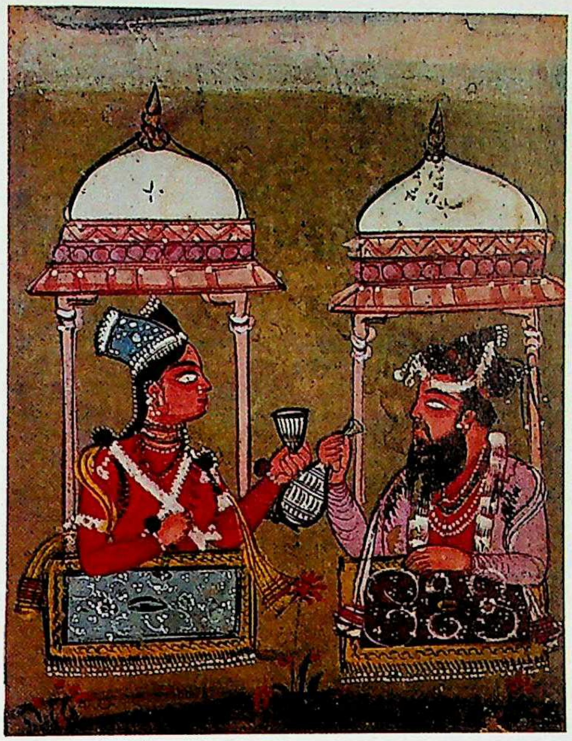
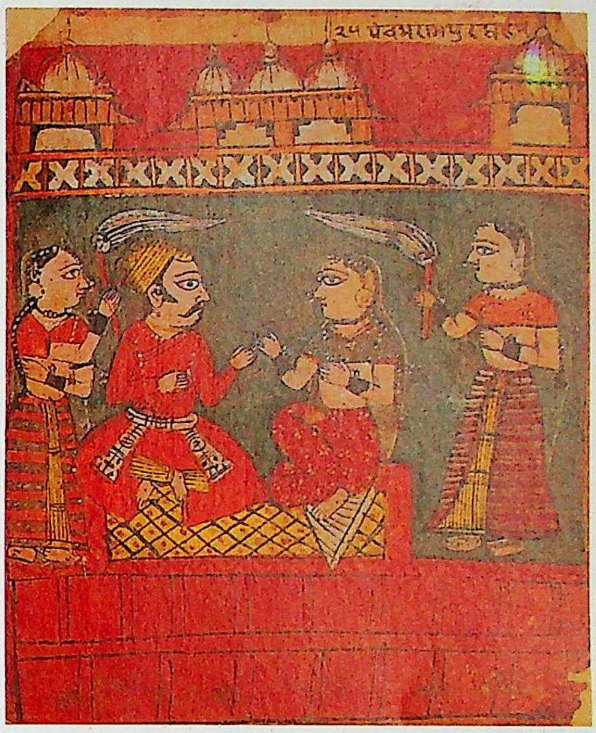


fig. 10 : Gaṇeśa Pol, AD 1639, Amber.



col. ill. III: Bādśāh Begum, AD 1615.



col. ill. IV: Pañcam Rāginī, AD 1650.

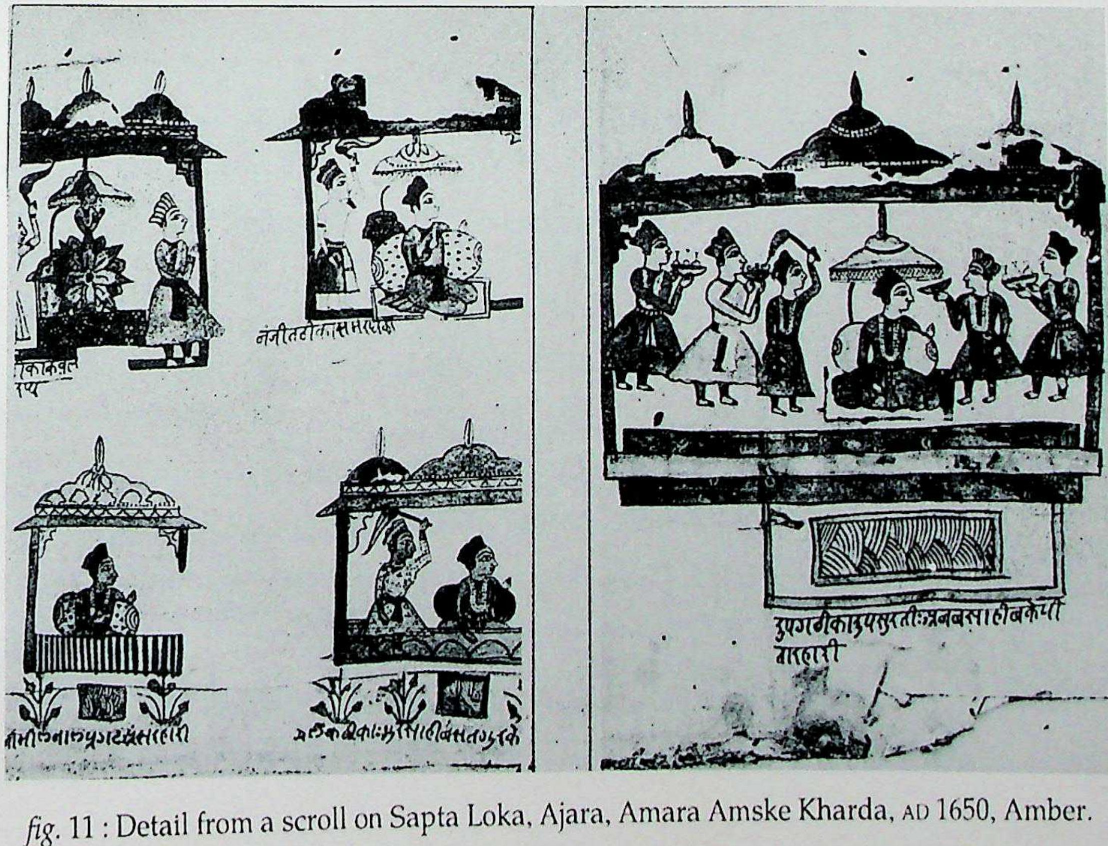

नंजीतटीकासमरथका
उपगमीकाउपसुरतीःस्रनवसाहीबकेपी
मारहारी

fig. 11 : Detail from a scroll on Sapta Loka, Ajara, Amara Amske Kharda, AD 1650, Amber.

The style is folkish like that of *Rasikapriyā* and the wall paintings at Amber. The paintings have a simplicity and story-telling quality characteristic of the scroll. Flat colours have been used against the background of pools and fountains, trees and shrubs and simple architecture.[65]

A number of lively portraits of Mirzā Rājā Jai Singh I, Kiśan Singh and Biśan Singh were prepared by the court painters in the style not far from the contemporary Mughal court style.

A painting shows 'Biśan Singh hunting with a hawk' in a marshy countryside. Minute studies of 'Kiśan Singh holding a falcon' and 'Rām Singh I standing' in this regal splendour are characteristic of Amber School of painting.

During the reign of Rājā Rām Singh I (AD 1667-89) a 456 feet and 13" wide long horoscope of Kumār Kiśan Singh was prepared (*fig.* 12). It is painted in good quality paper lined with cloth in the Mughal court style which depicts stars, planets, deities, etc.[66]

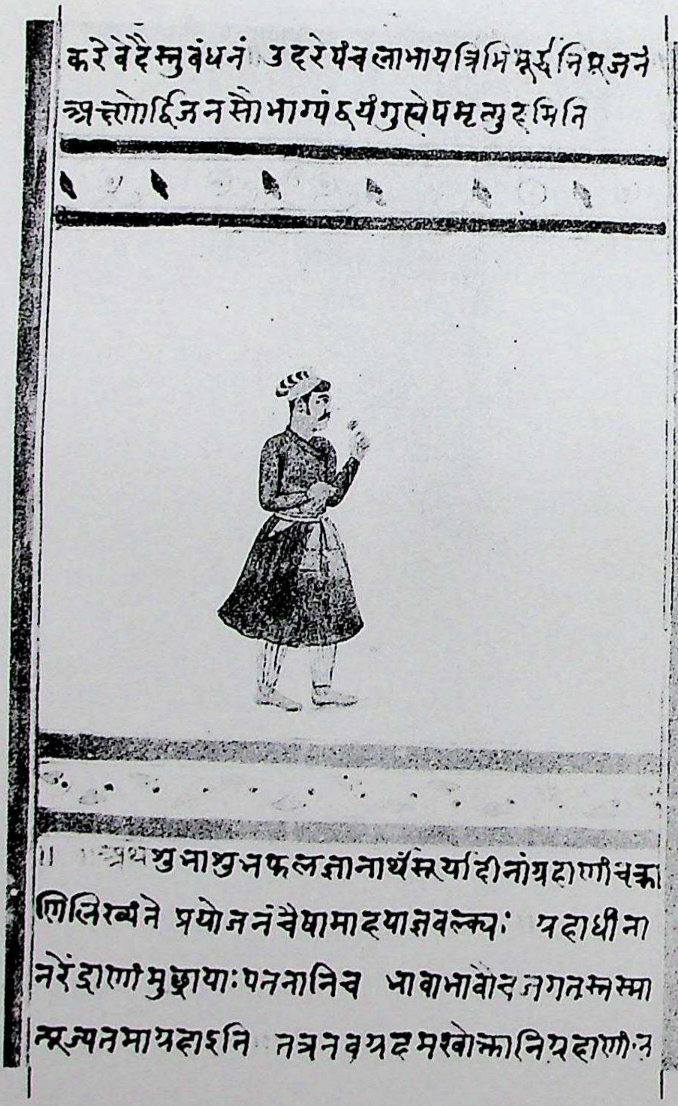

करे वै देस्तु बंधनं उदरे पंच लाभाय त्रिभिर्मूर्द्ध नि प्रजन्ने
अस्तोर्द्धि जन सौभाग्यं द्वयं गुह्ये पमृत्यु ह मिति
॥ अथ शुभाशुभफलज्ञानार्थं सूर्यादीनां ग्रहाणां चक्रा
णि लिख्यन्ते प्रयोजनं चैषामाह याज्ञवल्क्यः ग्रहाधीना
नरेंद्राणामुच्छ्रायाः पतनानि च भावाभावौ द जगतस्तस्मा
त्पूज्यतमा ग्रहाः इति तत्र नवग्रह मखोक्तानि ग्रहाणां न

fig. 12 : Detail from the Janamapatra of Kańwar Kiśan Singh, AD 1680 .

In the time of Sawāī Jai Singh (AD 1699-1743) Jaipur painting began to emerge as an independent school; the style of painting changed from the folk and the crude to a refined one. Mohammed Śāh was one of the court painters of his time. The court records in State Archives, Bīkāner indicate that Mughal painters like Fazil Muhammed and Sadeq Muhammed were brought by Sawāī Jai Singh from Delhi after the establishment of the scientifically planned Jaipur city in AD 1727.

> मिति पोस कृष्ण १ संवत् १७८४।
> *miti posa kṛṣṇa 1 saṃvat 1784*।

Jai Singh invited eminent craftsmen and artists to settle down in Jaipur. Jai Singh organised the *Sūratakhānā* and the distinct Jaipur school of painting burgeoned. Jai Singh was inspired by Lord Kṛṣṇa —his religious sentiments were touched when he visited Brajamaṇḍala in his early age. He was deeply interested in the four principal Vaiṣṇavaite Schools of devotion. After a critical study of the spiritual literature, Jai Singh dedicated his State to the feet of Śrī Govindadevjī. His official seals bore the inscription: *Śrī Govinda-vacharaṇ* Sawāī Jai Singh *śaraṇ*. The influence of Gauḍīa sect attracted him when he was Governor at Mathurā and Āgrā. He collected old manuscripts of Vaiṣṇava scriptures. These manuscripts were embellished with exquisite paintings. Almost all schools of Northern India adopted the theme of *Rādhā-Govinda*. Sawāī Jai Singh employed a number of gifted artists to do Kṛṣṇa paintings.

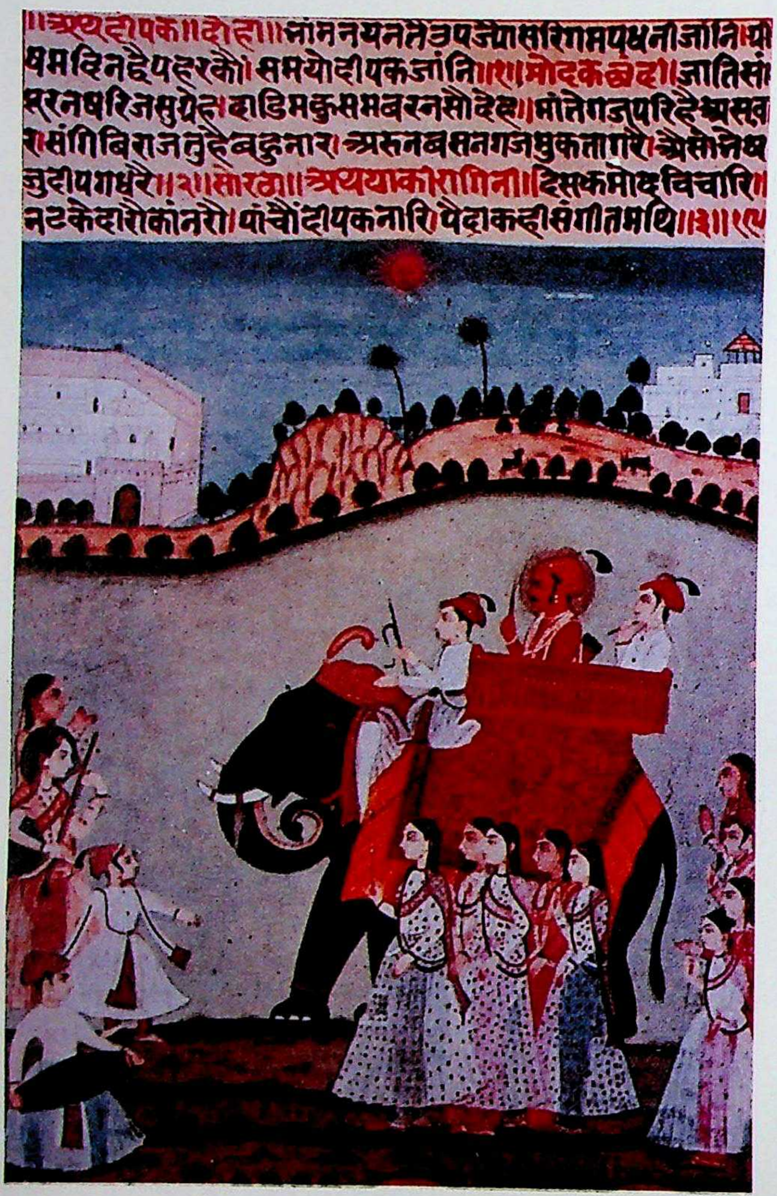
It is significant to note that Aurangzeb was a puritan and he discontinued patronage of fine arts like music and painting, which were against the Muslim canons. The Mughal court which was hitherto a great centre of culture no longer patronised artists who consequently dispersed to other centres like Amber. Mughal artists got patronage under Sawāī Jai Singh. That the Mughal artists came to Amber is attested by the records in the Rajasthan State Archives, Bīkāner. It was this, besides the matrimonial alliances and the political tributary status of Amber to the Mughal empire, that caused Amber and later Jaipur to be influenced by the Mughal idiom.

Out of their awe and sense of gratitude for Sawāī Jai Singh the artists painted a considerable number of illustrations of *Rasikapriyā*, *Kavipriyā*, *Gita Govinda*, *Satritu Varṇana*, *Barāmāsā*, *Navrāsa* and *Rāgamālā* sets representing the hero's figure in striking resemblance with his person.[67]

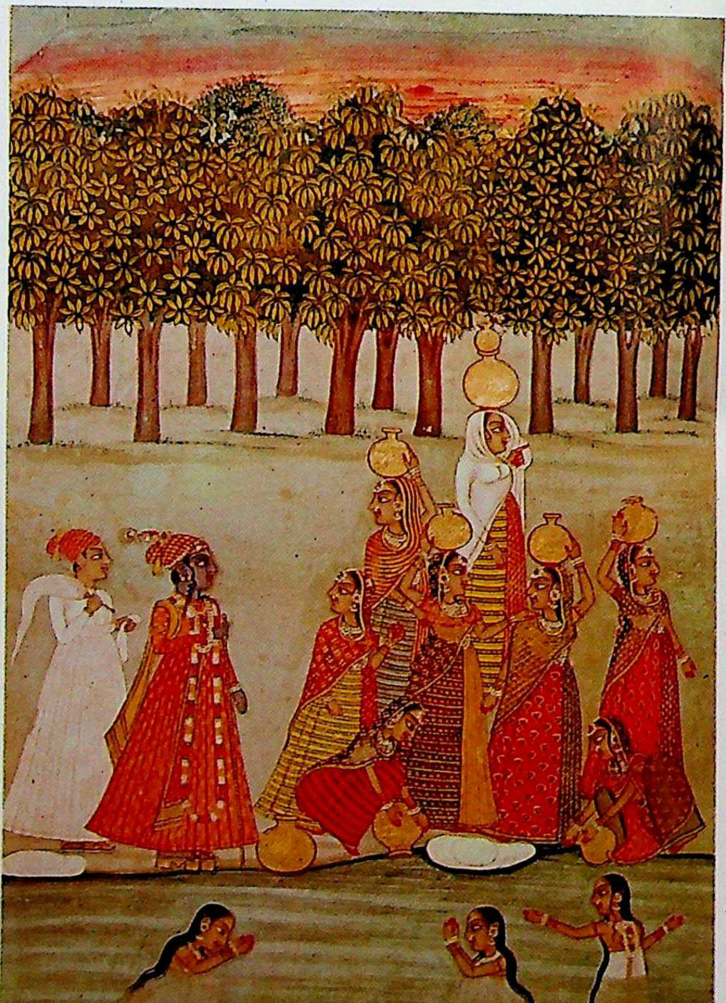
The *Rāgacitras* (*Rāgamālā* set) paintings based on musical modes were the dated examples found of AD 1709 in the Mahārājā of Kankroli collection. One of its folios has an inscription after the *rāga*s description:

> संवत् १७६६ का मीती जैउ वदि ३ शनिवारे लिखित राम किष्न महात्मा। गढ संवाती मध्ये महाराजा
> जी श्री जय स्यंद्य राज्ये विक्रम संवत् १७६६।
> *saṃvat 1766 kā mītī jaiṭha vadi 3 śanivāre likhita rām kiṣna mahātmā*। *gaḍh saṃvātī madhye*
> *mahārājā jī śrī jai sṣaṃdha rājye vikram saṃvat 1766*।

Saṃvat 1766 third day of the dark half of the month Jyeṣṭha, on Saturday, written by Rām Kṛṣṇa Mahātmā at Ambāvatī fort, during the reign of Mahārājā Jai Singh.


॥ अथ दीपक ॥ दोहा ॥ नांमनयनतेउपज्योसारिगमपधनीजांनि
षमदिनहैपहरकौ। समयोदीपकजांनि॥२॥ मोदक छंद॥ जातिसं
स्त्रनषरिजसुपेह। दाडिमकुसमवरनसोदेह॥ मोतेगजपरिहैअसव
र। संगिबिराजतुहैवहुनार। अरुनवसनगजमुकतामार। असेनेष
दीपगाधैर॥२॥ सोरठा॥ अथयाकीरागिनी॥ दिसकमोद विचारि
नटकेदारोकांनरो। पांचौंदीपकनारि। पेदाकहीसंगीतमथि॥३॥ ११

col. ill. V: Rāga Dīpaka, AD 1709, Amber.



col. ill. VI : Saras Ras Granth, ‘Kṛṣṇa with Gopīs at the river bank’, AD 1737.

This set has 32 paintings executed in a vertical format measuring 7" x 11" with a red border and Brajabhāṣā inscription in Devanāgarī script on yellow ground margin. These paintings show Śāh Jehān period columns, arches, painted or decorated *dad-dilhedar* doors and deep pinkish brown *chajjā*s which were common in Amber and Jaigarh at his time.[68] (*col. ill.* V).

Another production of this period was of *Sarasa-Rasa-Grantha*[69] (AD 1737), on poetics by Śivdās Rāi, one of Sawāī Jai Singh's favourite court poets. Almost all the 39 illustrations are of high quality and deal with the Kṛṣṇa theme in a variety of rich and bright colours (*col. ill.* VI).

Portrait painting was also a prominent feature in the *Sūratakhānā*, the atelier of his time. In the later part of Sawāī Jai Singh's reign a famous portrait painter Sāhibarāma started painting. A large number of examples of portraits prepared by him have been found. In the paintings of Jai Singh's period, the simple Rājpūt composition is preserved with flatness and lack of depth. The Mughal colour technique, the shadowing, the suggestion of a rather heavy atmosphere, etc. have been integrated. Though the paintings with Kastūrbā Lelkhai Sisodiā collection, Bharat Kala Bhawan and the British, Calcutta and Baroda Museums are close to the Mughal tradition, yet there is always a difference in the selection of subjects inspired by Hindu classical literature or Hindu religion, the lack of sophistication and the more pronounced lyric character.

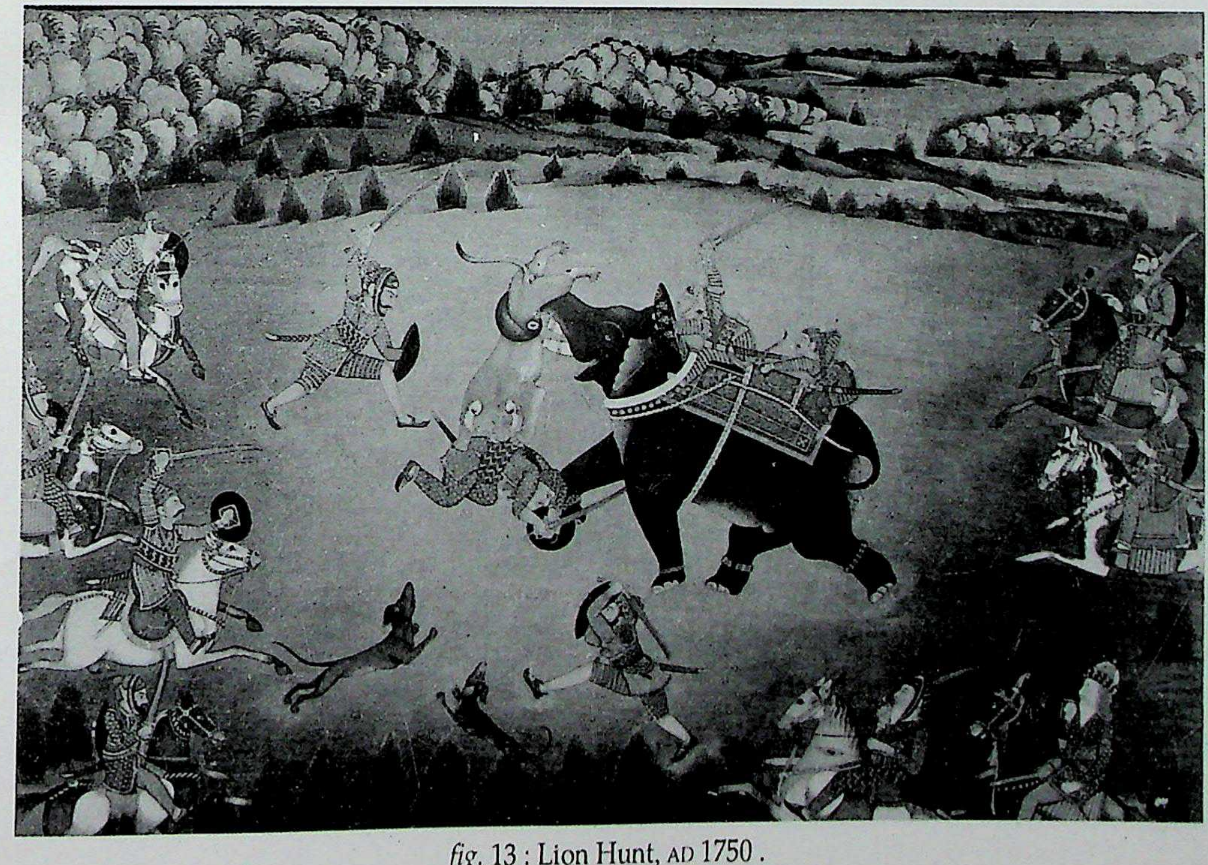


fig. 13 : Lion Hunt, AD 1750 .

Sawāī Īśwarī Singh (AD 1743-50) too extended the same patronage to art. He rearranged the large collection of paintings accumulated by Jai Singh and his predecessors. He got scenes painted depicting his hobbies of elephant riding, boar-hunting, tiger-killing and watching fights of elephants (*col. ill.* VII). camels, horses, dogs and buffaloes in the *caugān*. His liking for elephants is manifest in Sawāī Jai Singh's *chatrī* where figures of elephants are carved in marble.

A list of 2498 paintings in the *Sūratakhānā* at that time included pictures of deities, portraits of Mughal emperors from Babur to Muhammed Śāh, the Kachavāhā rulers of past and present, rulers of Udaipur, Jodhpur, Bīkāner, Būndī and leading nobles. There were pictures of Europeans, saints and holymen, birds and animals, scenes of hunting (*fig.* 13), processions (*col. ill.* VIII), wars and even ships, *Bārāmāsā*, *Mahābhārata* and erotic paintings.[70]

Sawāī Mādho Singh I (AD 1750-67) ordered the artists to record incidents concerning his court life in all their aspects. The court scenes recorded imperial pomp and circumstances with extreme stateliness and thereby strengthened the formalist trend. *Mādho-Vilās* in the *Candra-Mahal* alone was richly decorated with panels showing the Mahārājā in the company of female dancers, musicians and courtesans.

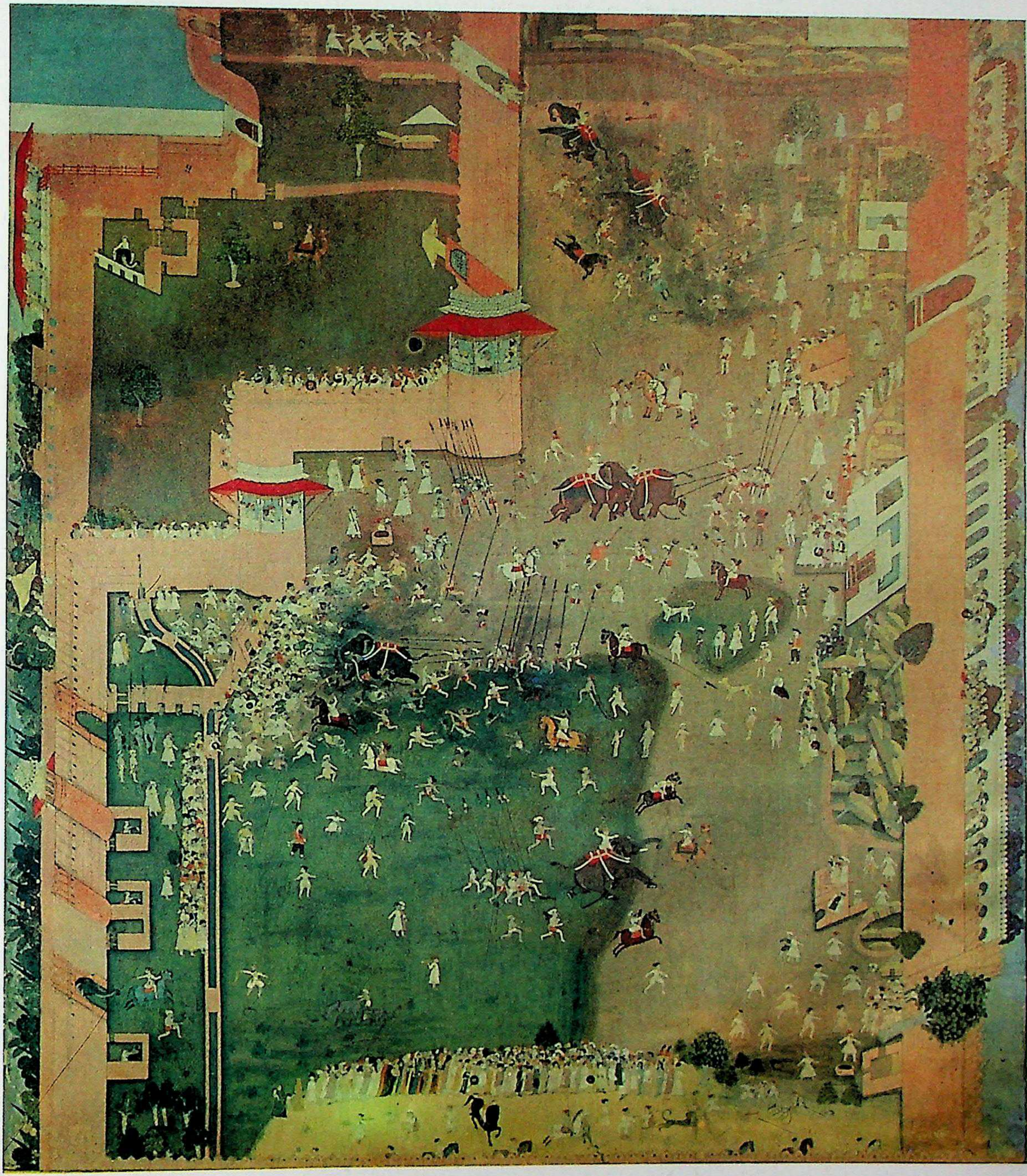
Sawāī Pṛthvī Singh ascended the throne in AD 1767. In his time court artists portrayed him sitting, standing and on horseback.

The top inscription of painting reads as:

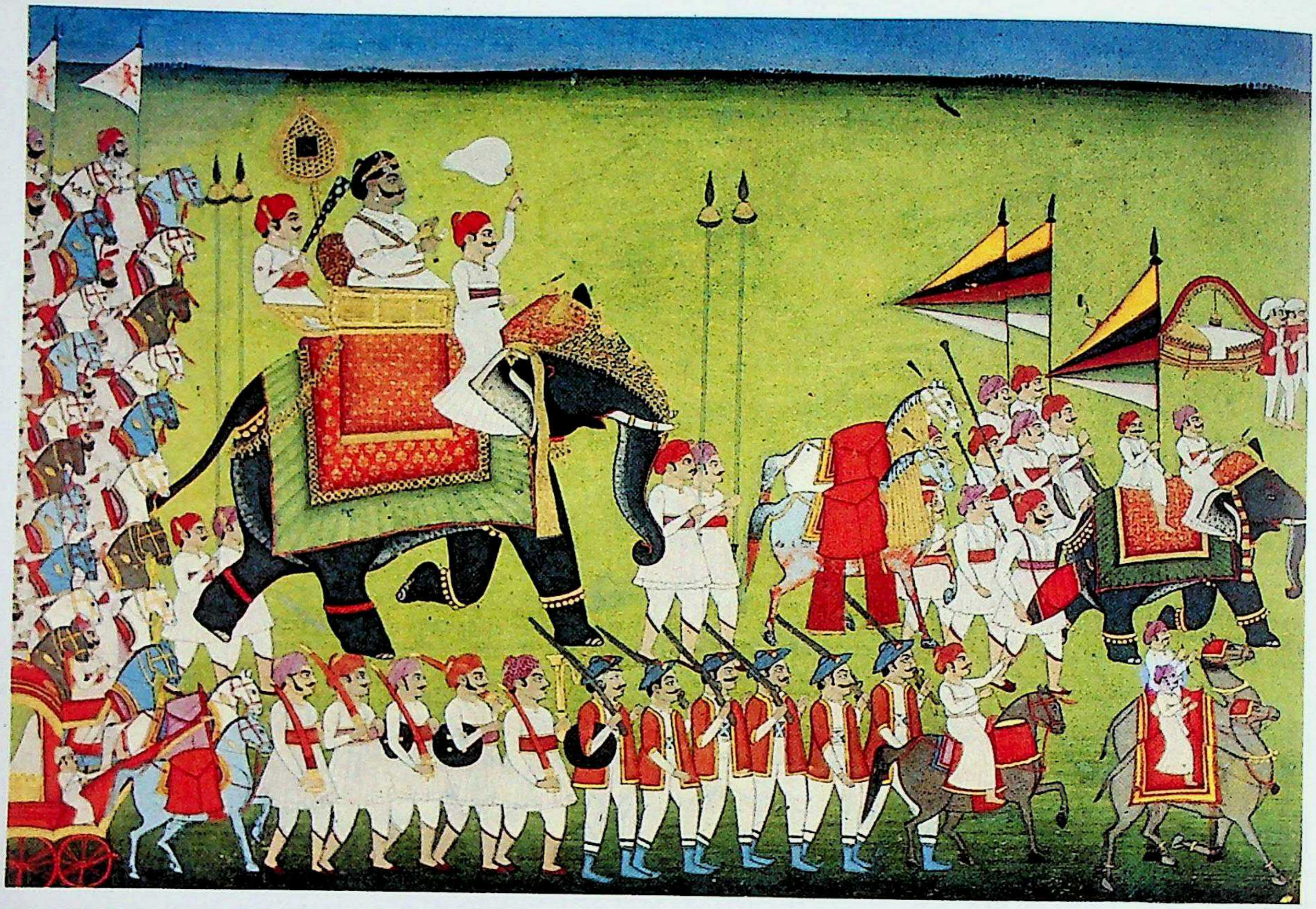
> श्री महाराजाधिराज श्री सवाई प्ररिथी सिंह घोडे उभा। बणाई मंगल चतेरा की।
> *śrī mahārājādhirāj śrī sawāī prarithī singh ghoḍe ubhā* । *baṇāī mangal caterā kī* । (*fig.* 14)

The glorious chapter of Jaipur painting started with the accession of Mahārājā Sawāī Pratāp Singh in AD 1778. The Jaipur style of painting at his court entered a new and dynamic phase. Pratāp Singh being a devotee of *Puṣṭimārg*, the subject-matter centred on the adventure and romance of Lord Kṛṣṇa. Numerous individual miniatures of the Mahārājā (*col. ill.* IX) and Mahārājā worshipping Kṛṣṇa or the image of Govindadevjī were prepared by painters (*fig.* 15).

Painters of Pratāp Singh also prepared a fine *Rāgamālā* (AD 1779-1803) on the text of Meṣakarṇa and the compilation of the Mahārājā himself entitled *Sangīta Śāstra*. Here the figures are drawn neatly and painted in the characteristics of *Jaipurī* colour scheme (*col. ill.* X). He commissioned artists to paint massive volumes of *Rāmāyaṇa, Bhāgavata Purāṇa, Devī Māhātmya*, etc. The *Bhāgavata Daśama Skandha* (*col. ill.* XI) having 366 paintings was completed in AD 1792 by 14 painters and the *Durgāpāṭh* set[71] was completed in AD 1799 (*col. ill.* XII) with 102 paintings. These paintings are lively and are painted in a very bold and competent manner. Small size manuscripts of *Gīta Govinda* (AD 1793) *Bhagavada Gītā, Gītā Pañcaratna* were also illustrated. The result was that the atelier of Pratāp Singh had the maximum number of artists employed till date.



col. ill. VII: Sawāī Īśwarī Singh witnessing Elephant Fight at Caugān, AD 1743-50.



col. ill. VIII: Jaipur's Royal Procession, AD 1750.

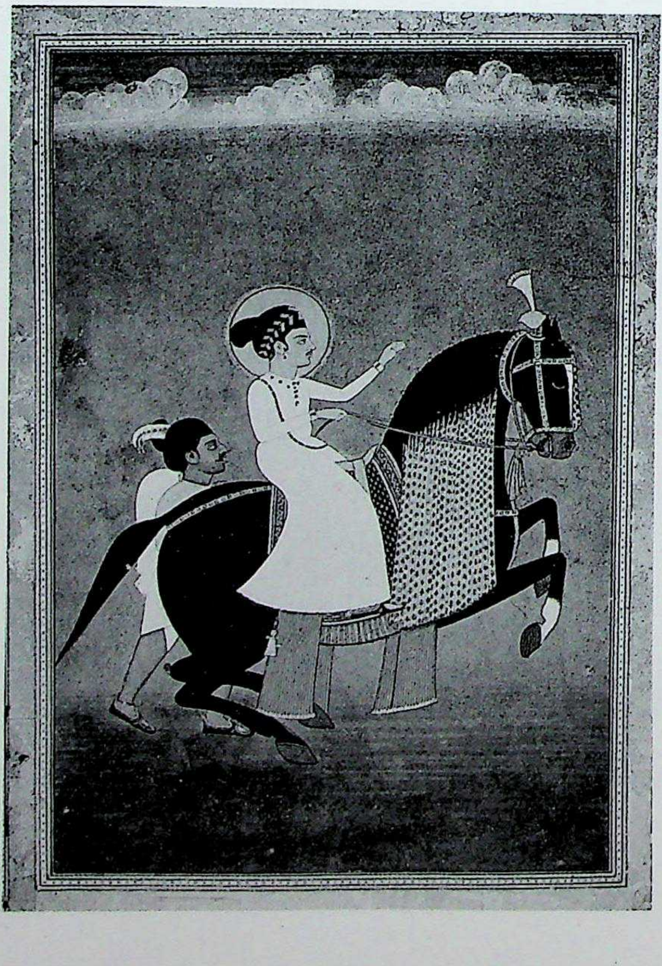
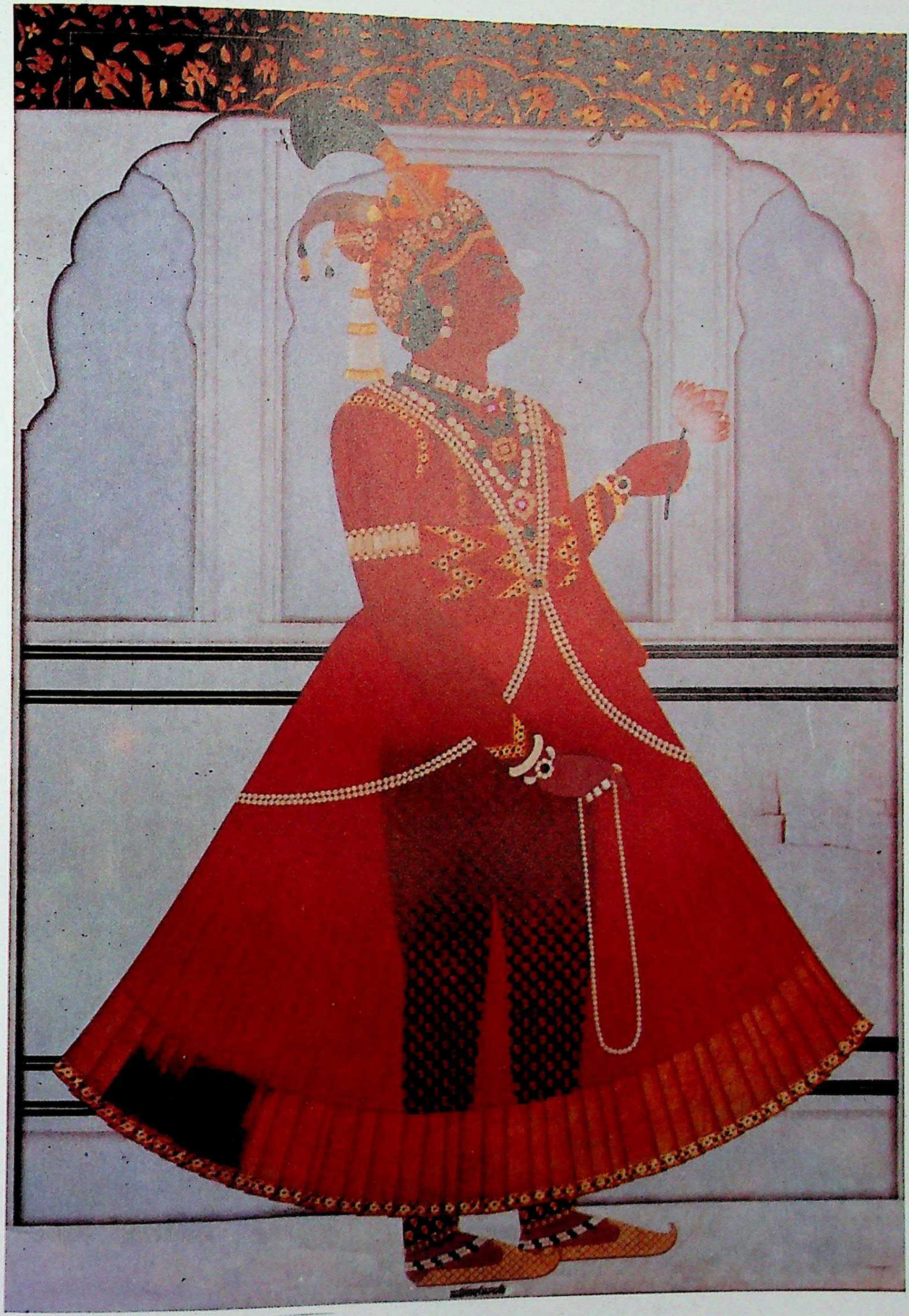
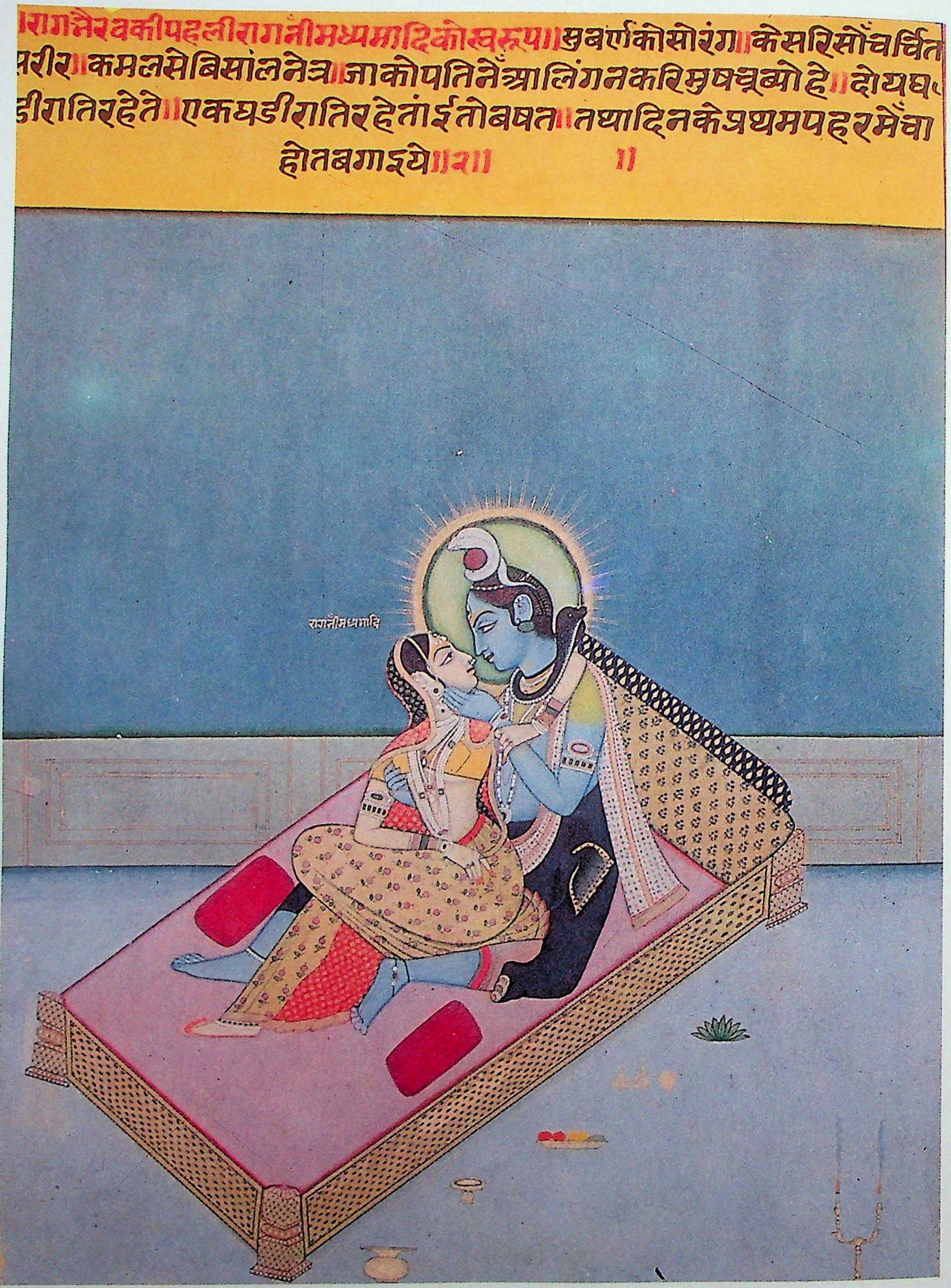


fig. 14 : Mahārājā Sawāī Pṛthvī Singhjī seated on a Horse, AD 1775.

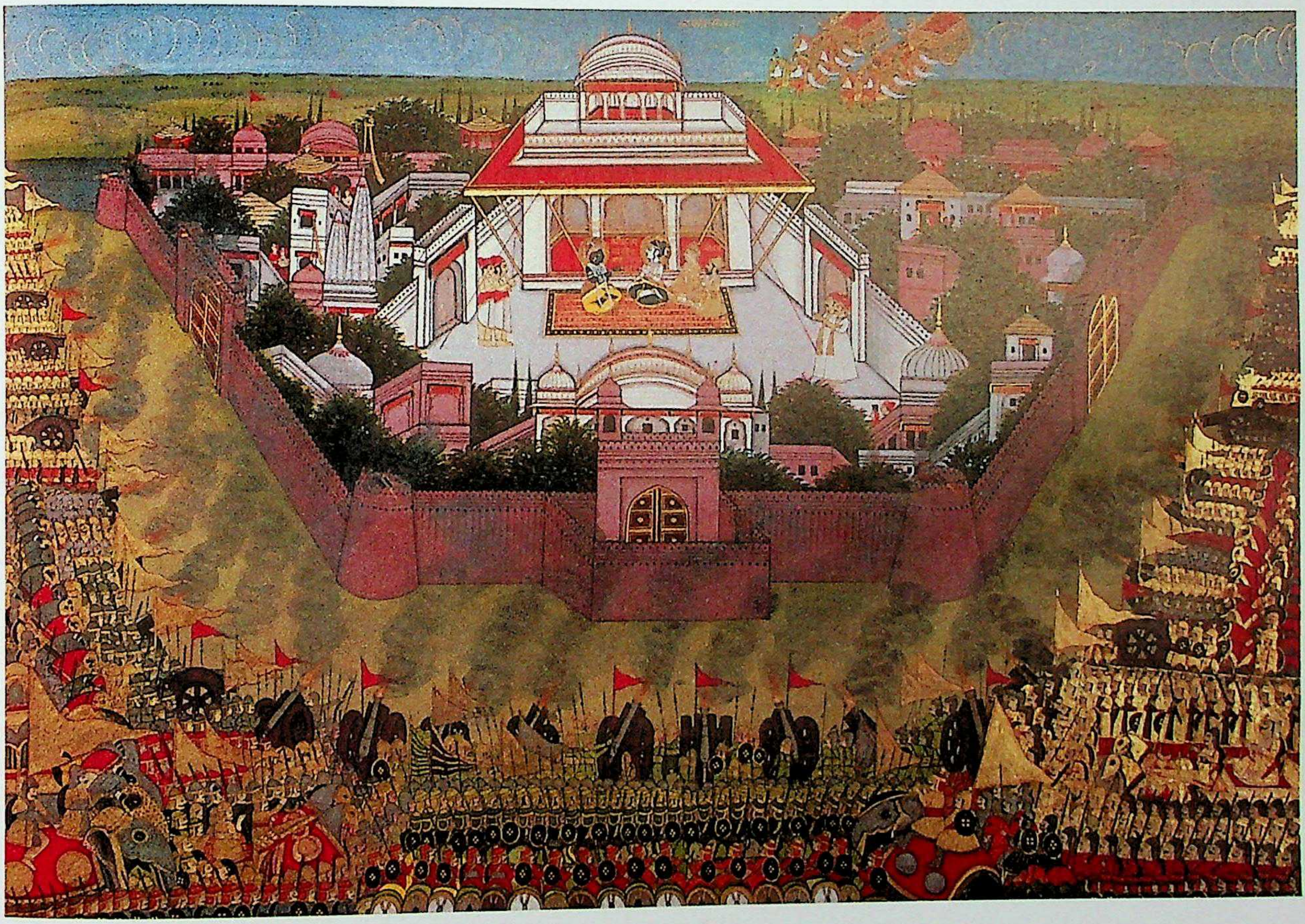


col. ill. IX: Mahārājā Sawāī Pratāp Singh of Jaipur Standing, AD 1778.

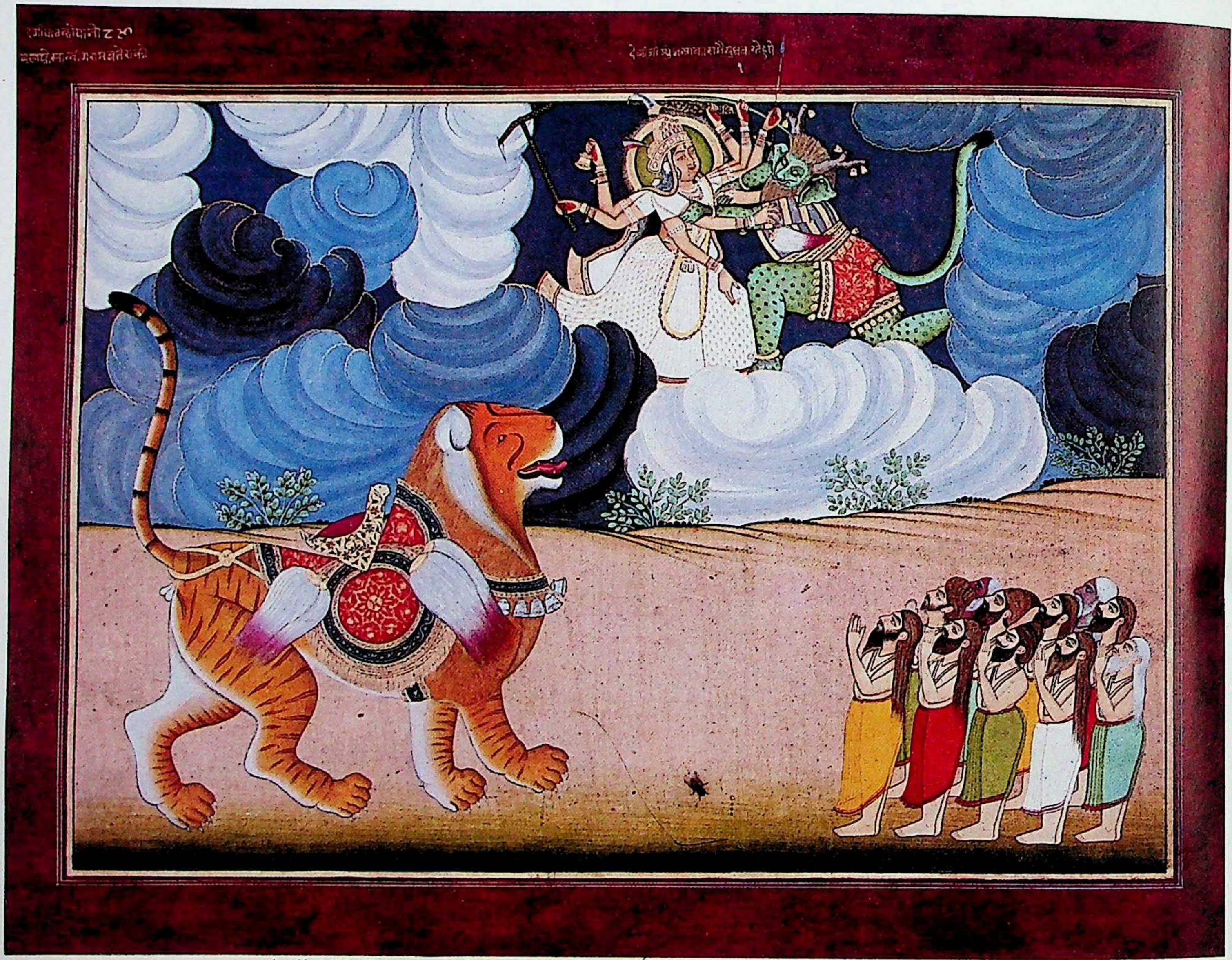


॥रागभैरवकीपहलीरागनीमध्यमादिकोस्वरूप॥सुवर्णकोसोरंग॥केसरिसोंचर्चित
सरीर॥कमलसेबिसालनेत्र॥जाकोपतिनैंआलिंगनकरिमुषचूम्योहै॥दोयघ
डीरातिरहेते॥एकघडीरातिरहेतांईतोबषत॥तथादिनकेप्रथमपहरमेंगा
होतबगाइये॥२॥ ॥

col. ill. X: Rāgamālā set, Rāga Bhairav kī Pahalī Rāginī Madhyamādi Ka Swaroop, AD 1779-1803.



*col. ill.*XI: Bhāgavata Daśama Skandha, 'Exchange of views by Kṛṣṇa and Balarāma, AD 1792.



col. ill. XII: Durgāpāṭh set , Devī and Śuṁbha fight in the Sky, AD 1799.

During the time of Sawāī Jagat Singh (AD 1803-18) the art and technique of painting at Jaipur had started declining with the coming of foreign influence, though some artists like Sāhibarāma and others kept up the tradition, style and technique. The Mahārājā got paintings of himself executed , (*col. ill.* XIII) in scenes of durbars or with his favourite courtesan Raskāpura or seated in zenana *majlis* with a party of singers and damsels.[72] While the king revelled in splendour, pomp and luxury, the countryside was plundered by Ṭhākurs, Marāṭhās and Pindāris. The uneasiness was sought to be drowned in gay festivals, pompous pageants, debauchery, dance and music. This was reflected in some paintings of the period (*fig.* 16). Even the genuine mysticism of the earlier centuries was debased into a voluptuous amusement for which *Rās-Līlā* offered a pretext. Besides these, *Gīta Govinda* of AD 1803, *Viṣṇu Śāstranāmā* AD 1807 and Jagadev Paṅvār Vāta of AD 1812 (*fig.* 18), were some dated paintings of his time. The local style thus could not last for long after the coming of the British and Jaipur having signed a treaty with them in AD 1803 and again ratifying it in AD 1818.[73]

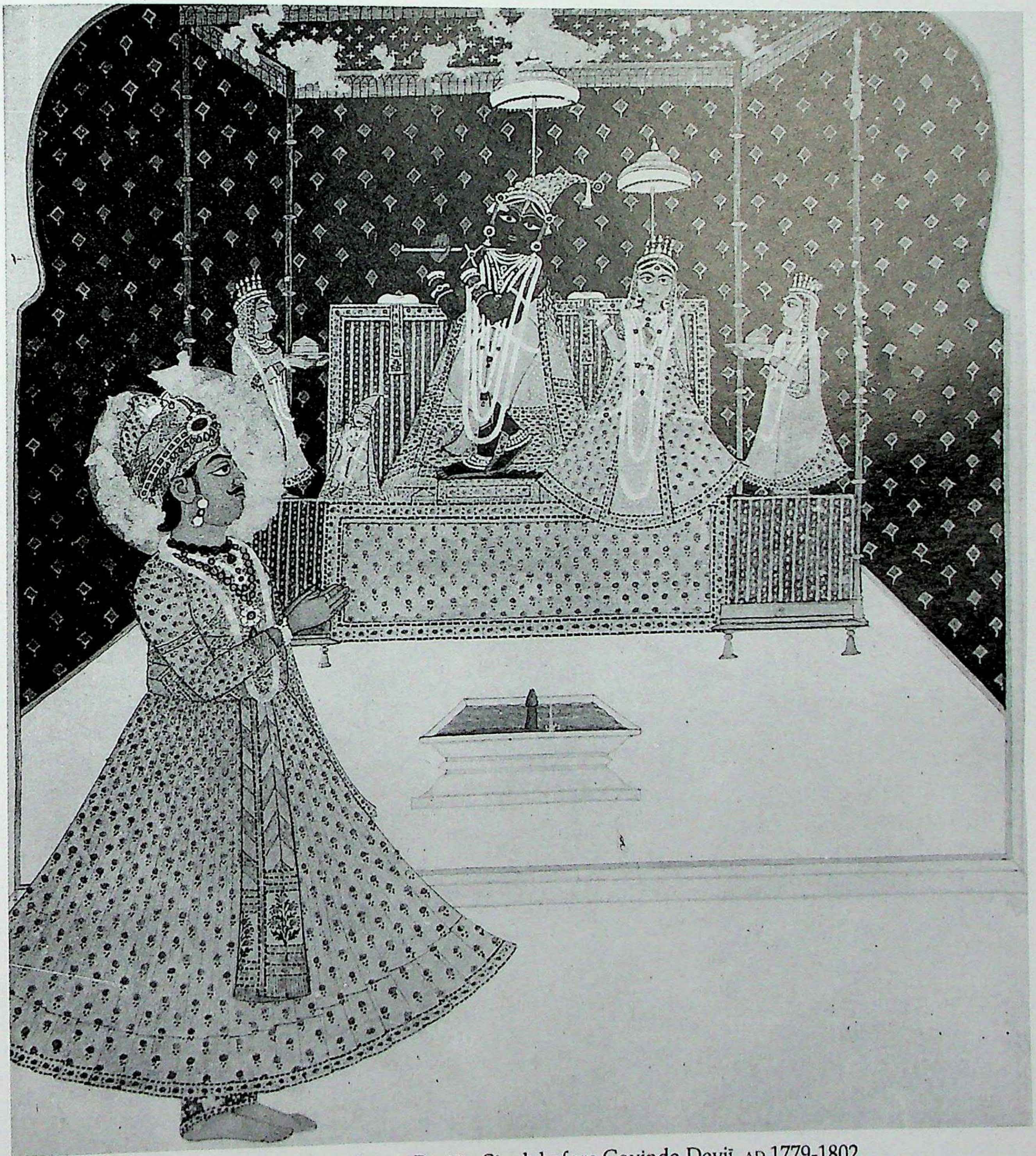


fig. 15 : Mahārājā Sawāī Pratāp Singh before Govinda Devjī, AD 1779-1802.

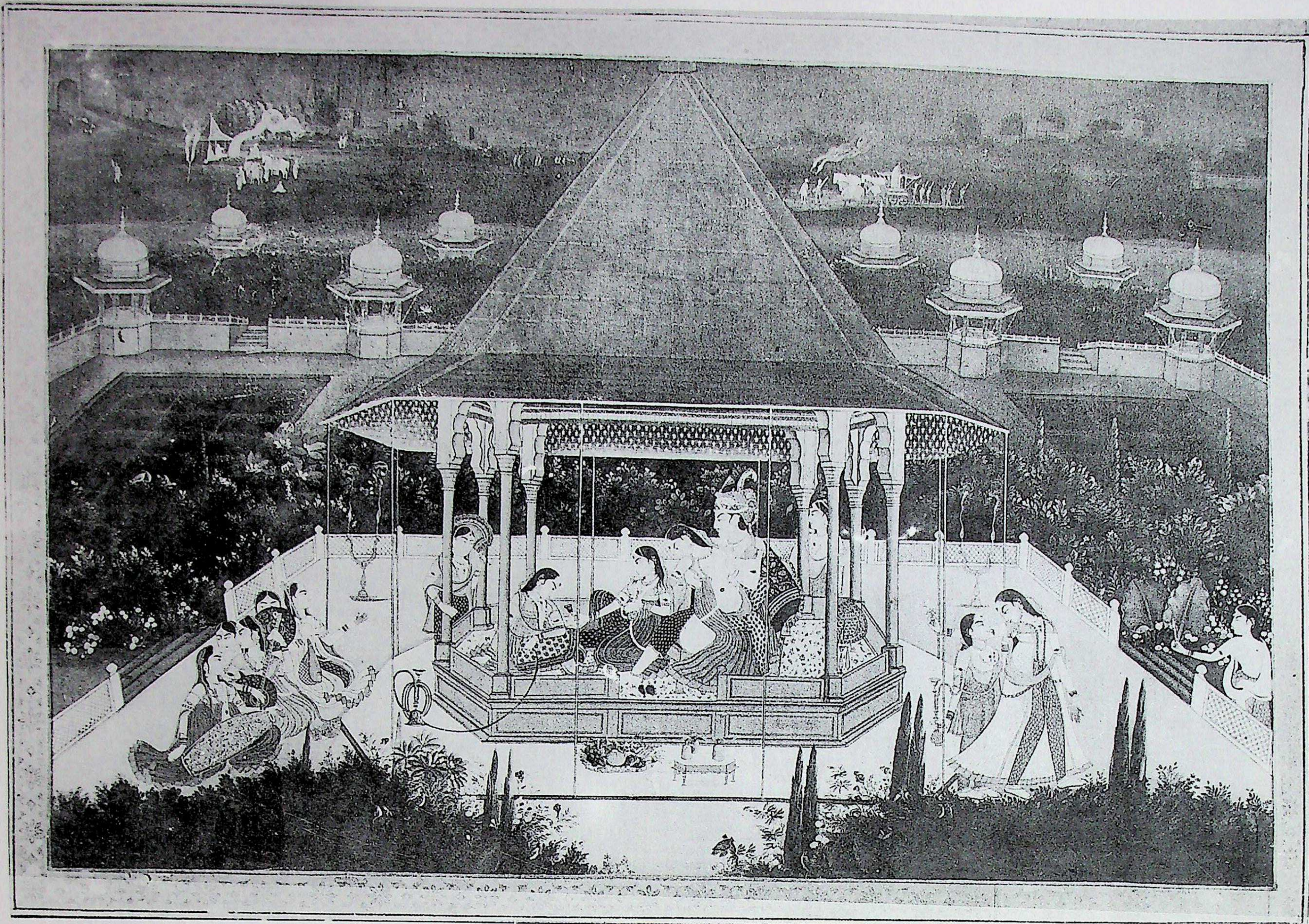


fig. 16 : Prince with his lover and Female Attendants, AD 1805.

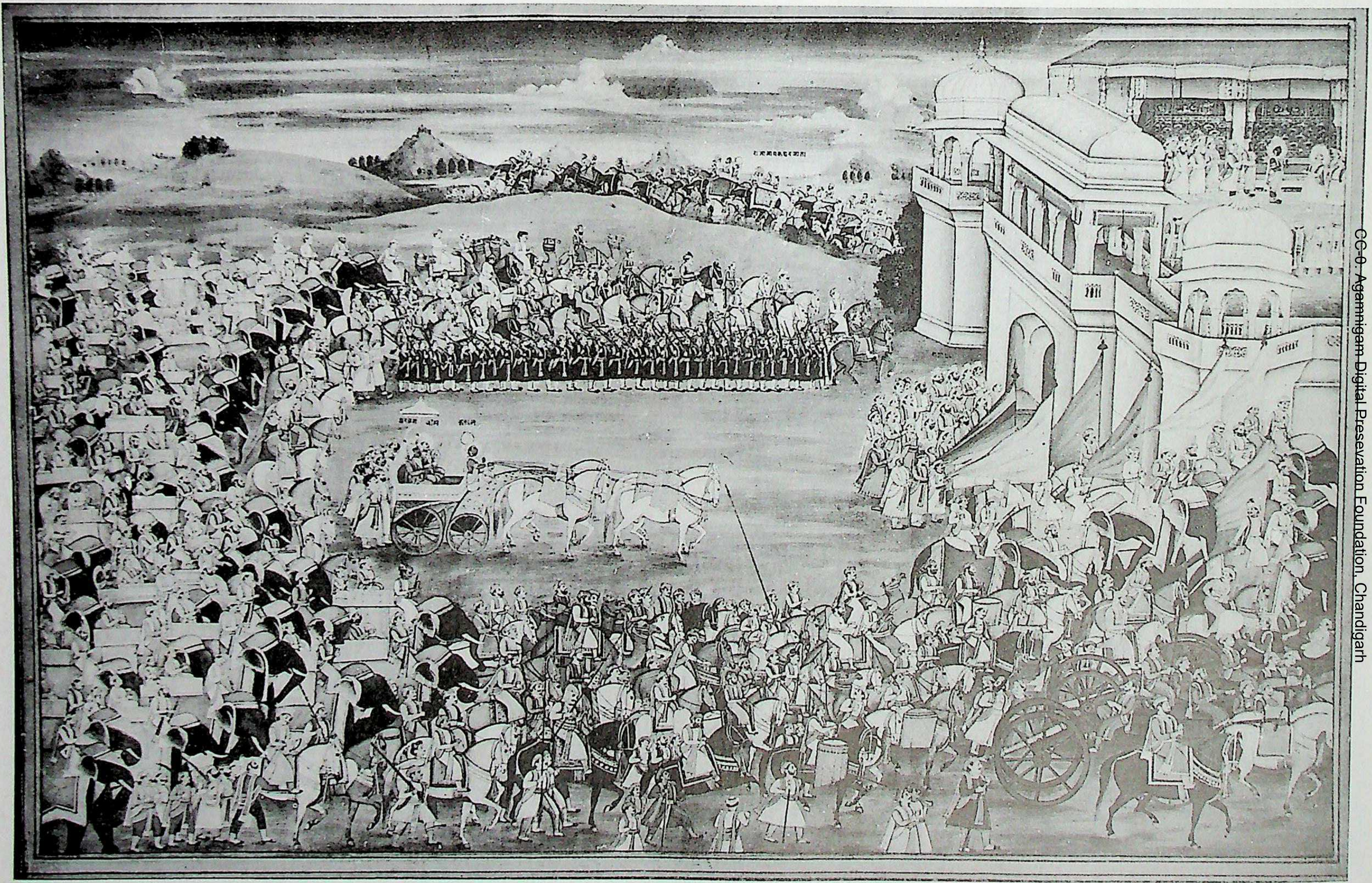
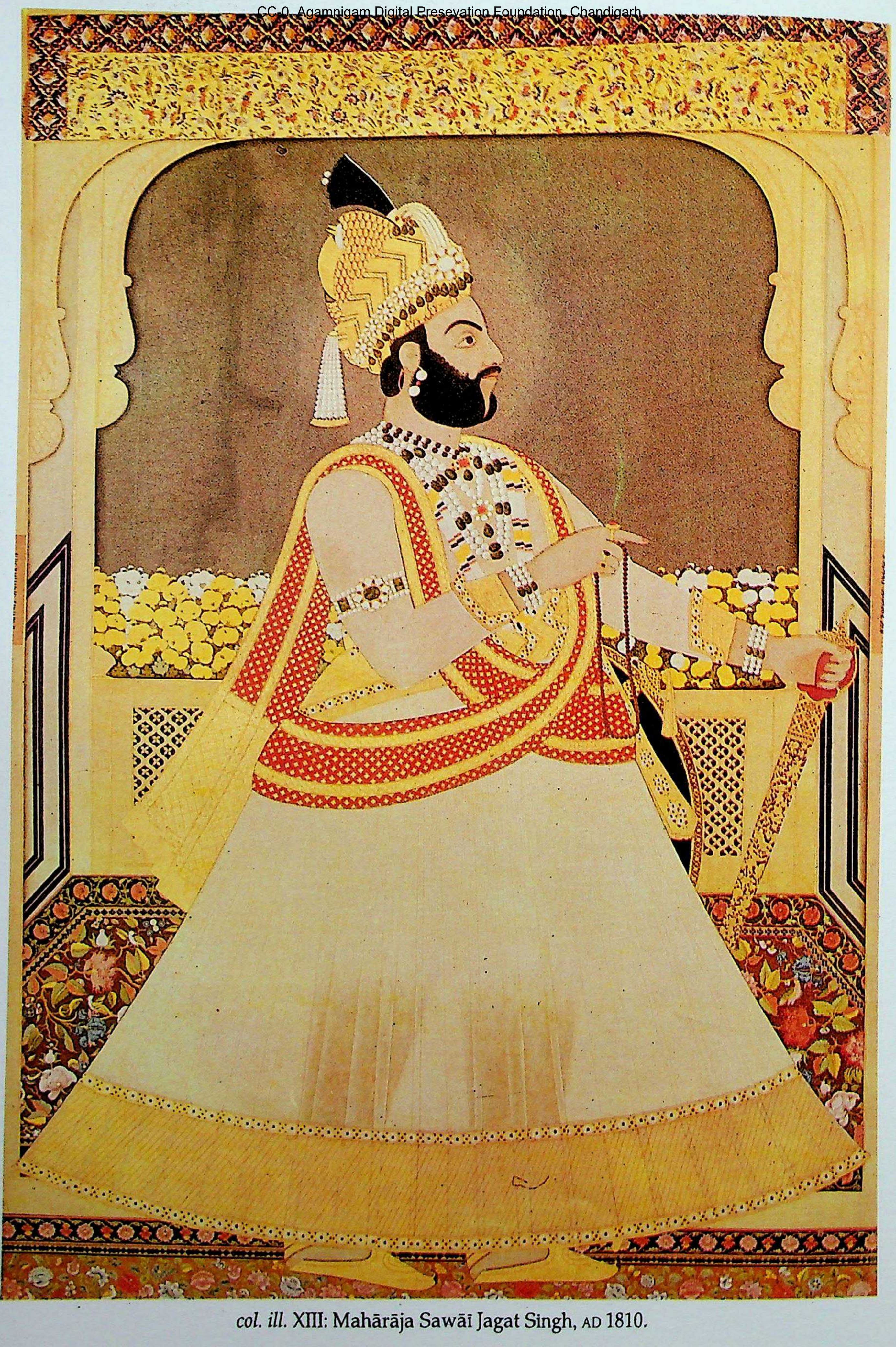
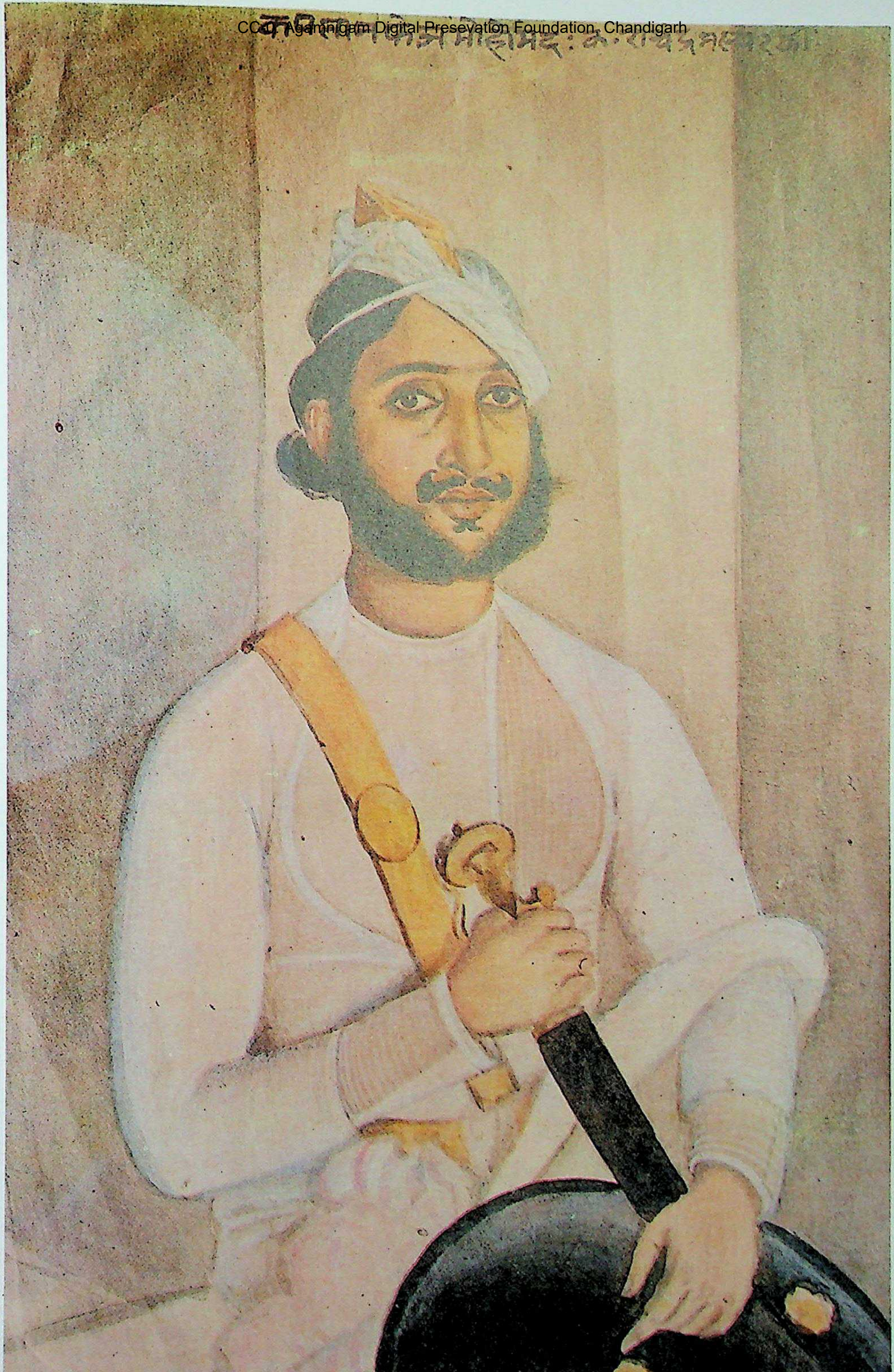


fig. 17: Mahābhārata set, Coronation of Jarāsandh, AD 1848.



col. ill. XIII: Mahārāja Sawāī Jagat Singh, AD 1810.



col. ill. XIV: Captain Faiz Mohammed, Rāmacandra Musāvir AD 1870.

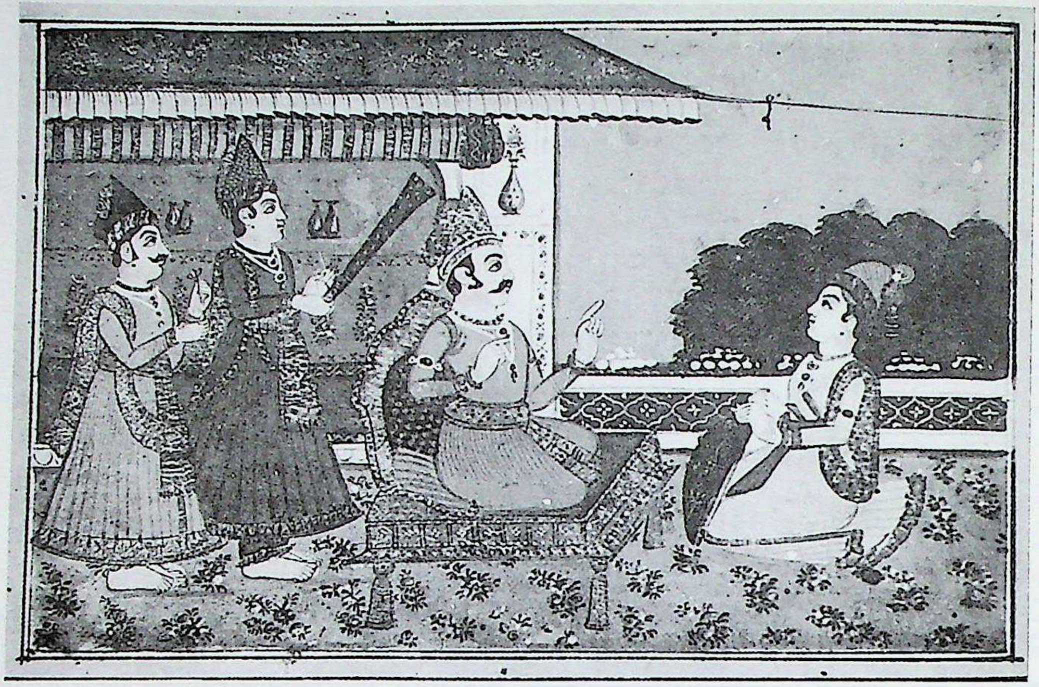


fig. 18: Jagadev Panvār rī Vāta, AD 1812.

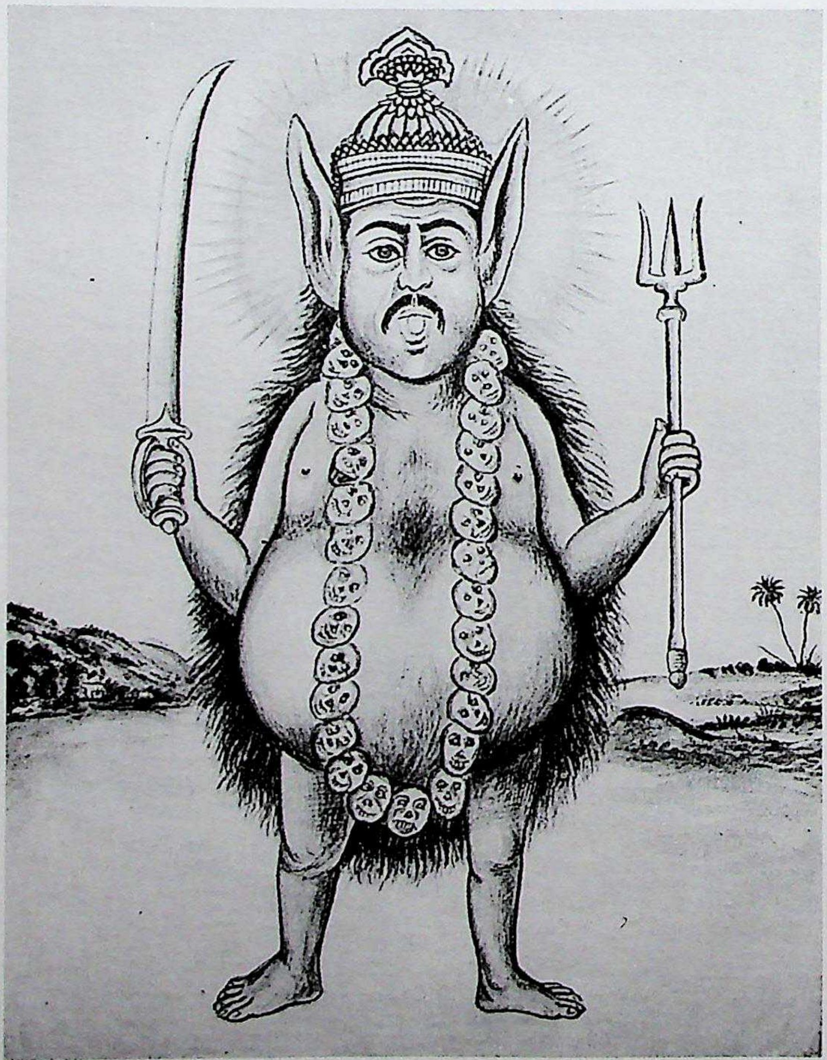


fig. 19 : Jwar set, Mahodar Jawar, AD 1920.

The high tradition of paintings further suffered during the rule of Sawāī Jai Singh III (AD 1818-35).

During the time of Sawāī Rām Singh II (AD 1835-80) paintings relating to common folk traditions, acrobatic feats, dancing scenes and portraits were painted (*col. ill.* XIV). The other works were *Sant Sanjivinī* of AD 1838, *Śrī Śilvṛddhi Sāhitya* of AD 1846. In AD 1848 *Mahābhārata* set containing 71 paintings (*fig.* 17) and in AD 1850 the *Bhagavada Gītā* set containing 10 paintings were painted by the court artists of his period. The paintings were now painted in realistic style and were different from the prevalent tradition as most of the works of the native artist got hybridized with foreign technique[74] (*col. ill.* XV). Sawāī Rām Singh established the school of art and the *photo kārkhānā*.

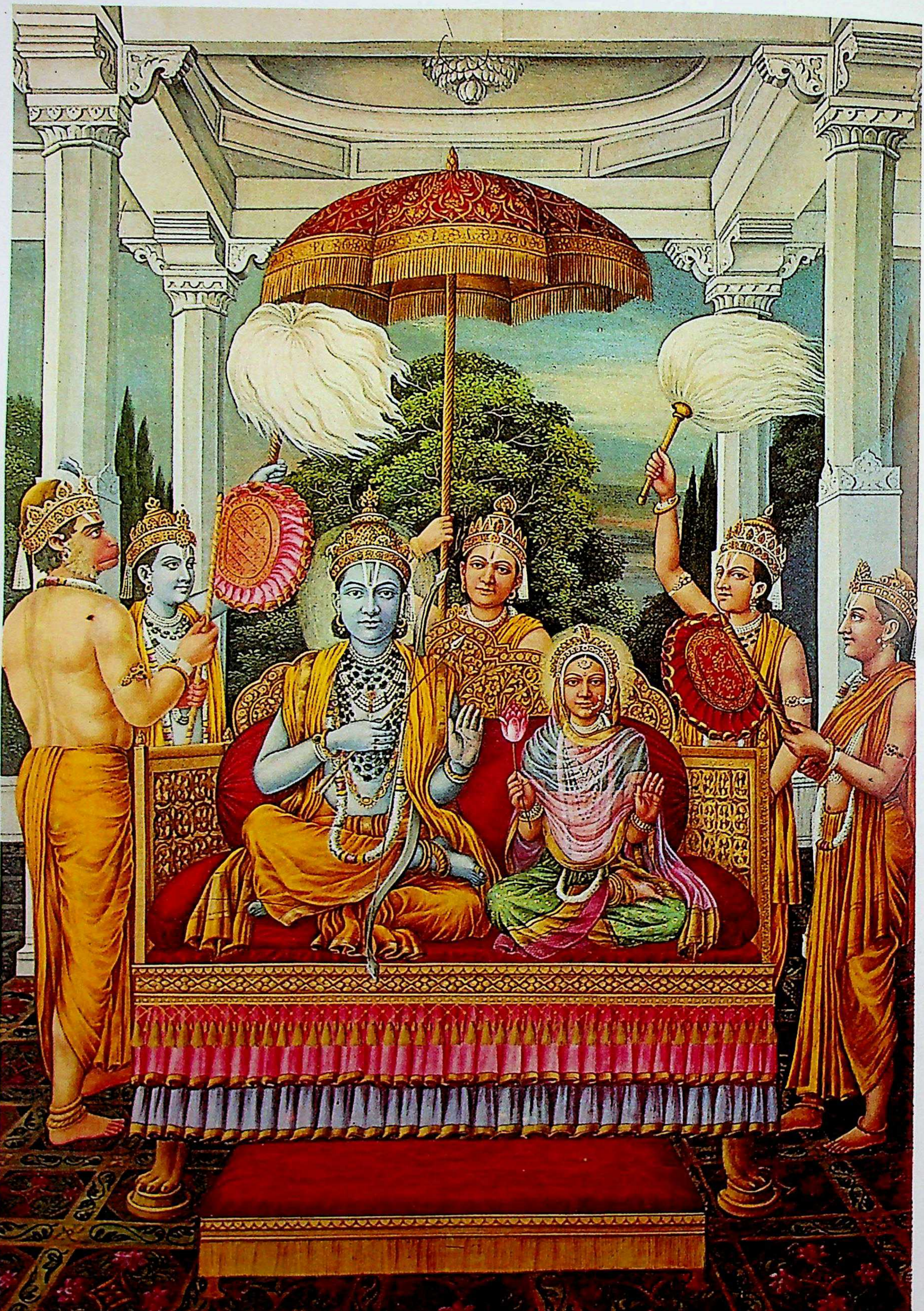
The tradition of painting continued at the time of Mahārājā Sawāī Mādho Singh II (AD 1880-1922). Many photo enlargements were oil painted, some of which are displayed in the Mahārājā Sawāī Mān Singh II Museum. The Jwar Set (Fevers) of AD 1920 contain 12 paintings which the artists painted (*fig.* 19). Besides these works they copied the old paintings of *Bhāgavata Purāṇa* and *Rāmāyaṇa* with a thick brush. Thus in spite of the patronage extended there was a complete deterioration because of mass production of inferior type of paintings used for commercial purposes with immense foreign influence and pigments. These hybrid products proved very weak in style, technique, colour scheme and composition.

After the death of Sawāī Mādho Singh II, Sawāī Mān Singh II (AD 1922-70) took over. He let *Sūratakhānā* function as an important *kārkhānā*. The *Daśamahāvidyā* set of AD 1940, containing 10 paintings is an example. New arrangements for display of painting were done in spacious rooms of the City Palace so that it was beneficial for the visitors and scholars. His wish to revive the old traditional *kārkhānā*s could not be fulfilled due to his demise. Thus a glorious chapter in the art of Jaipur painting came to an end.

To sum up, the Jaipur paintings, sacred and secular, catered to the spiritual and aesthetic needs, depicted romantic love in all its sensuous elegance and supramundane symbolism, portrayed religious myths and poetic imagery.

While Mughal painting was modern in its recording of subjects peculiar to the Muslim rulers, Jaipur painting remained largely traditional in its illustration of the Indian epics, romantic Vaiṣṇava literature and musical modes. The development of the Jaipur School of painting was a pictorial counterpart of the classical vernacular literature of India. The early art of the region might be considered as a merging of folk art with hieratic and classic traditions.[75] The art betrays certain characteristics found in the declining phases of the evolution of Buddhist, Hindu and Jain wall paintings in the first millennium AD.

The Jaipur painting was deeply rooted in the Indian tradition and drew away from this basis only under the attraction of Mughal taste. Unlike the Mughal painting it occupied the pride of place within a cultural continuum. Thus it may be said that the sources of inspiration were religious and cultural. The paintings reflected the traditional past and portrayed the mundane present of that period. It was a reflection of the contemporary religion and society.



col. ill. XV: Rāma Durbar, Oil, AD 1900.

Though folk art is discernible in some paintings, it had not become a people's art to a significant extent. Painting being an expensive art, remained largely the preserve of the professionals who were patronised by the kings, feudal lords, rich merchants and the temple priests.

The paintings combined the Mughal stylistic details with the social, cultural and religious tradition of the Hindus. It was in this sense not a pure art.

The Jaipur School of art was aristocratic and decorative, while its expression was conventional and the theme traditional; the aesthetic sense was hypersensitive and the style pompous.

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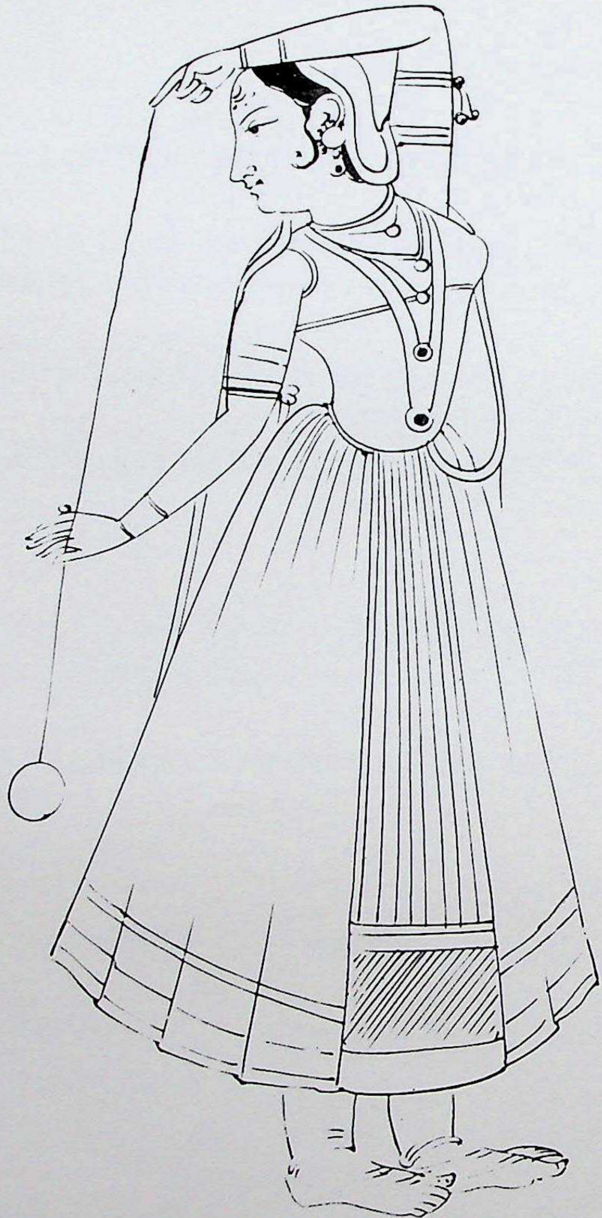


2

Themes and Subjects

THE Jaipur School of Miniature Painting depicts a whole gamut of themes from the sacred to the secular, from the court life of the royalty to man's yearning for the infinite, from the pastimes of the courtiers to the musical modes of the *rāgamālā*s. The themes can be studied under the following broad heads:

- Royal durbars and processions
- Hunting and battle scenes
- Festivals
- Games and pastimes
- Portraits
- Harem scenes
- Religious subjects
- Depiction of common people
- *Nāyikā*s
- *Rāgamālā*
- *Bārāmāsā* paintings
- Other subjects

A detailed subject description and thematic analysis according to the above classification is given in the following pages.

Royal Durbars and Processions

ROYAL DURBARS

A number of paintings are found depicting the royal durbar scenes of the Kachavāhās. The *darbārī*s (courtiers) have been painted in strict discipline and with fixed mannerism — even a smile is not visible on their faces. The king is shown occupying the central place and the other complementary figures find their place all around. The courtiers are shown close by in front or on both sides of the king. The attendants with *caṁvar* or *morcal* are in the rear. During the court meetings courtiers including the

Mahārājā were supposed to come in a similar dress. Court etiquette which had obviously been borrowed from the Mughals was strictly enforced and costume and apparel were its part. We shall now study a few miniatures of the Jaipur school.

Mahārājā Sawāī Pratāp Singh with his son and courtiers

[AD 1780, Size: 27.1 x 35.6 cms., Coll.: N.M.D., Acc. no. : 48.14/43 (*fig.* 20)]

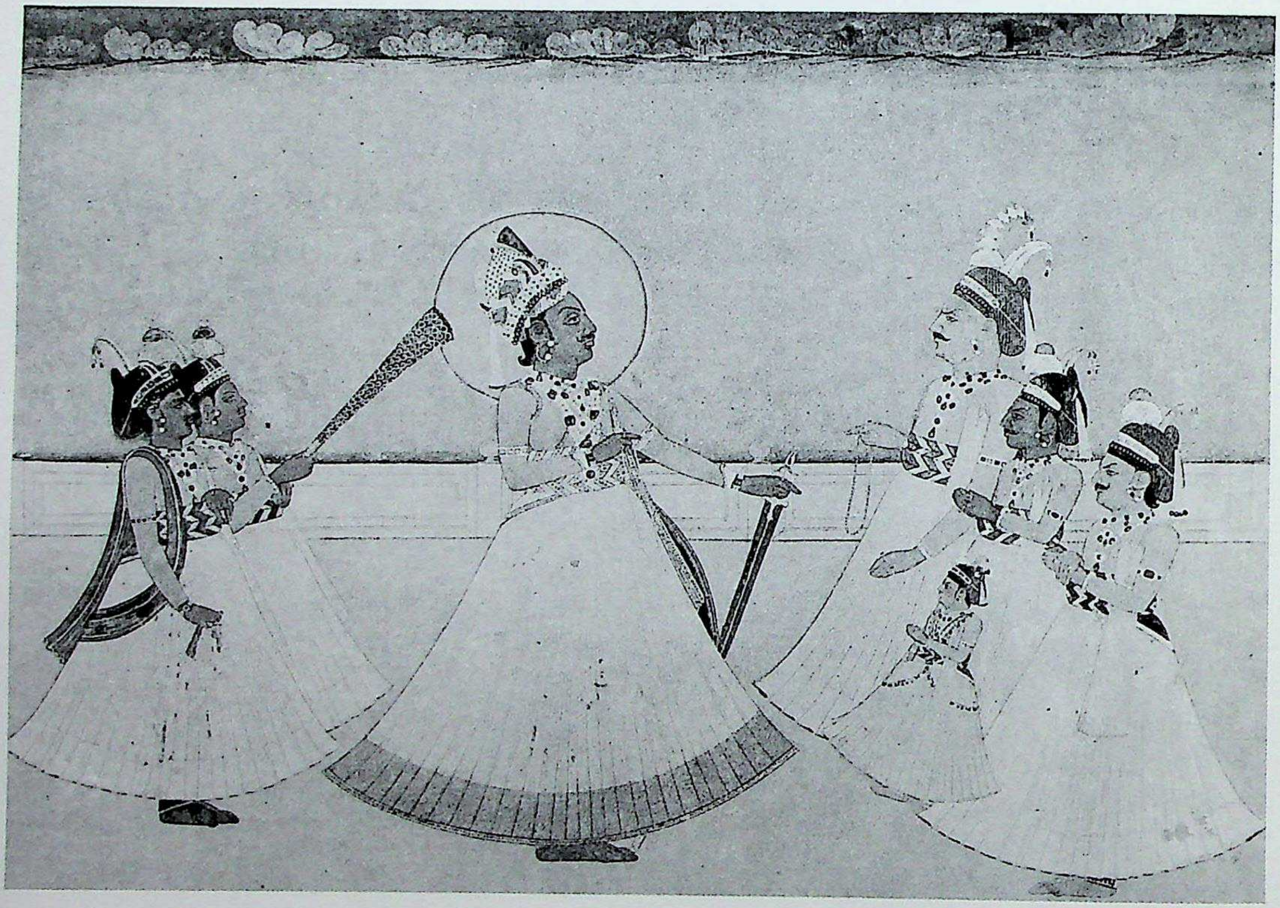
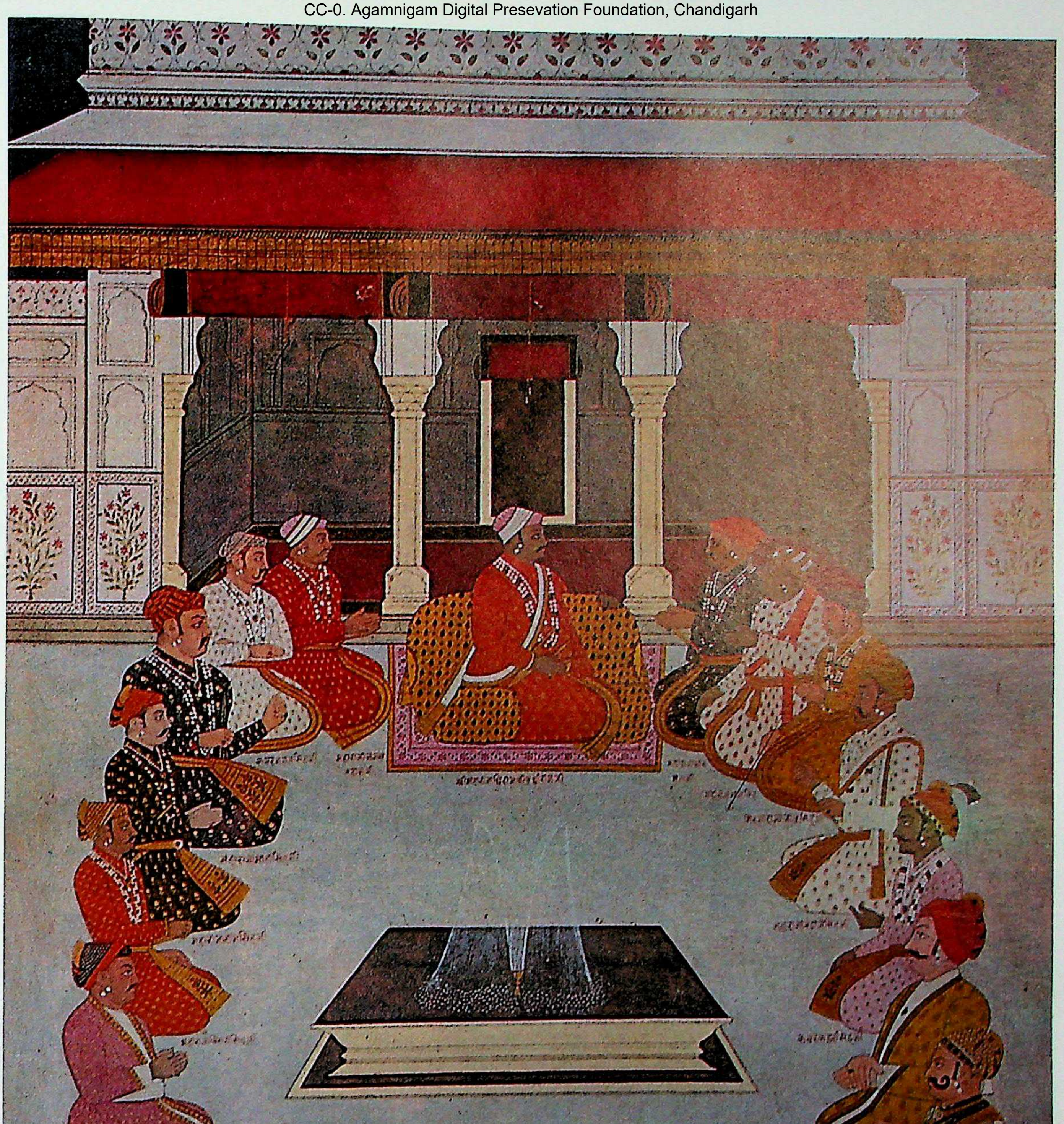


fig. 20 : Mahārājā Sawāī Pratāp Singh With His Son and Courtiers, AD 1780.

Mahārājā Sawāī Pratāp Singh is shown standing in the centre with a sword in one hand and a flower in the other. In front of him are standing courtiers with folded hands; one of them is having a *mālā* in hand. A little shorter figure, also attired in the same court dress is Sawāī Pratāp Singh's son standing just in front of the courtiers. At the back of the Mahārājā are shown two attendants one with *morcal* and the other with a *rūmāl*. The background is plain with swirling clouds.

Mahārājās of Amber and Jaipur[1]

[AD 1800, Coll.: K.S.S.M., Top inscription: *āmerī kā rājā kī svī* (This picture belongs to the king of Amber) (*coll. ill.* XVI)]



col. ill. XVI: Mahārājās of Amber and Jaipur, AD 1800.

The Mahārājās of Amber and Jaipur and others are shown sitting in a semi-circular formation with Mahārājā Śṛī Pṛthvī Rājajī in the centre. To the left side of the Mahārājā are seated Mahārājā Bhagavant Dāsjī, *Kanwar* Jagat Singhjī, Mahārājā Mahā Singhjī, Mahārājā Rām Singhjī, Mahārājā Biśan Singhjī, Śrī Mahārājā Sawāī Īśwarī Singhjī, Śrī Mahārājādhirāj Sawāī Pṛthvī Singhjī; on the right are seated Śrī Māhārājā Bhārmallajī, Śrī Mahārājā Mān Singhjī, Mirzā Rājā Bhāv Singhjī, Mahārājā *Barhā* Jai Singhjī, *Kanwar* Kiśan Singhjī, Śrī Mahārājā Sawāī Jai Singhjī, Śrī Mahārājā Sawāī Mādho Singh and Śrī Mahārājādhirāj Sawāī Pratāp Singhjī.

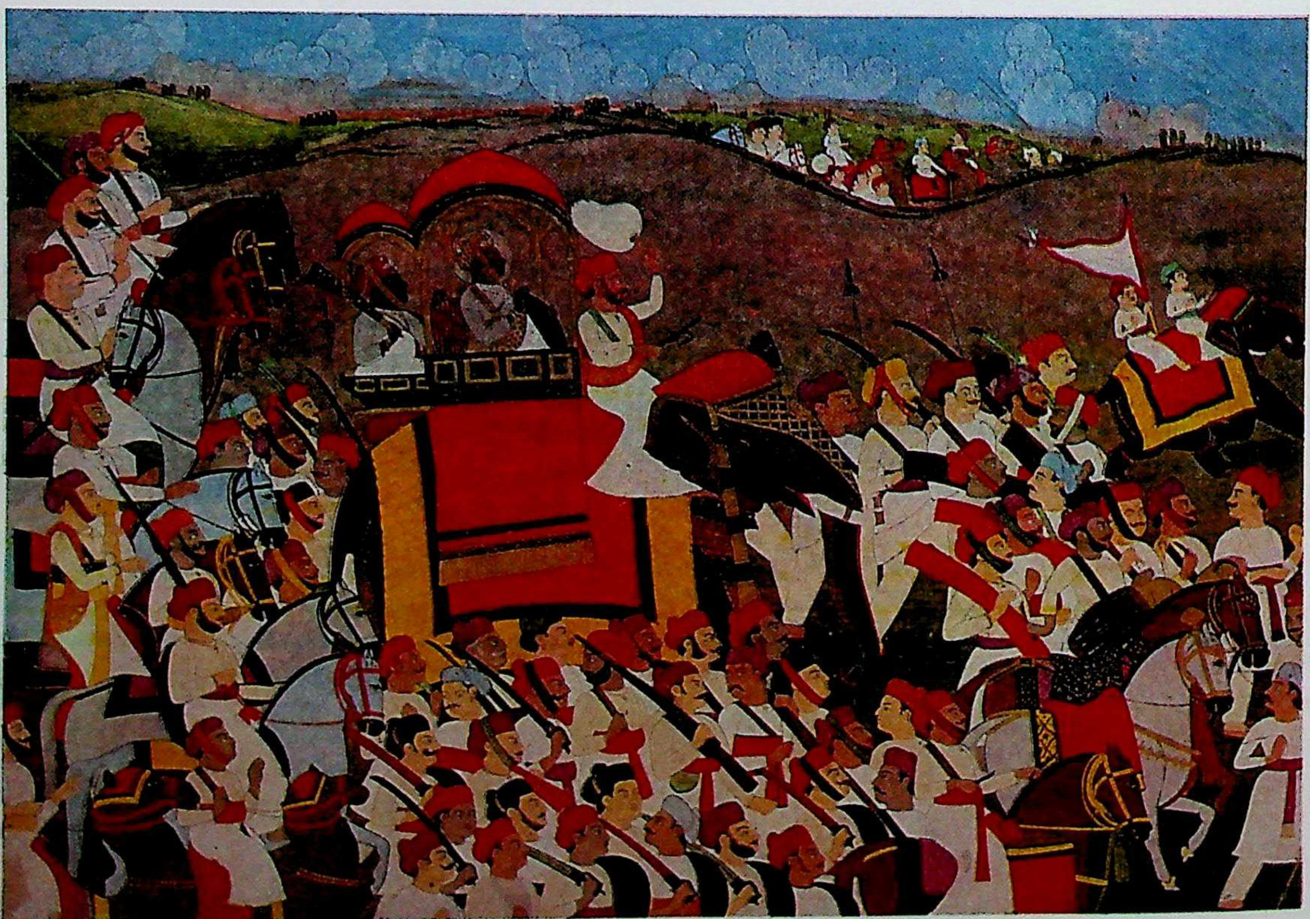
In the background is shown an architectural setting which has beautiful designs inlaid on dado and frieze. In between is shown a running water fountain.

PROCESSIONS

A number of Jaipur miniatures depict processions[2] on festive occasions, as for example:

Mahārāvjī Śrī Hanumant Singhjī kī savārī

[AD 1810, Coll.: K.S.S.M., (Inscription on top of the painting: *mahārāvjī śrī hanumant singh jī kī savārī kī saṃvat, 1867 aśoj, sudi 9*) (*col. ill.* XVII)]



col. ill. XVII: Mahārāvjī Śrī Hanumant Singhjī kī Savārī, AD 1810.

Here *Mahārāvjī Śrī Hanumant Singhjī kī Savārī* is shown in progress. *Mahārāvjī* with nimbus is seated in an *aṃbābārī* on an elephant, leaning against a *masnad*. The *mahāvat* in front holds a *morcal* in one hand and elephant goad in the other. At the back is another attendant having a *morcal* in his hand. An elephant with two attendants one holding a *Pañcaraṅga* flag[3] is leading the procession. In the rear are people on foot carrying regalia, muzzle loaders, swords wrapped in coverings and *ḍholak*. Some people in front and at the back of the procession are on horse and camel backs. The distant landscape is shown with small shrubs delineated in the background ending in round spiral clouds.

A Marriage Procession

[AD 1750-67, Coll.: M.S.M. II M., Acc. no.: AG-1341 (*fig.* 21)]

In a marriage procession the bridegroom is seated on an elephant in a *howdāh* decorated with gold. At the back is another elephant with a smaller *howdāh* in which is seated an attendant with *rūmāl* and *morcal*.

It is a star-lit night. The procession has in front a horse on which *naqqārā* is carried. At the back are musicians playing their instruments. *Maśāl*s and lamps, 2 or 4 on one pole, are being carried. Some people are carrying guns and flags. An open palanquin carried by eight bearers has a lady dancer dancing, a male musician playing *tablā* and two female musicians playing *mañjīrā*. Some dignitaries of the marriage party are sitting on another cushioned *howdāh* and an attendant is seated at the back with a *morcal*. Fire crackers are bursting. The sparks of crackers are shown rising high, thus adding beauty

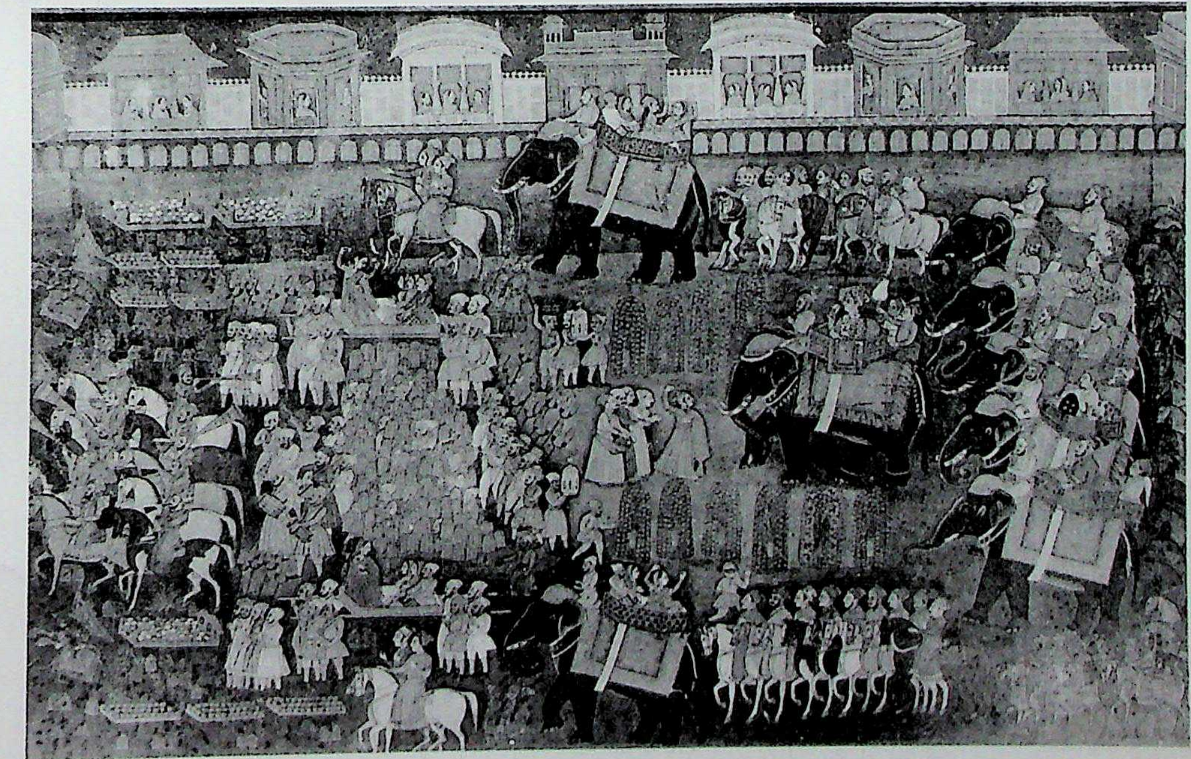


fig. 21 : A Marriage Procession, AD 1750-67.

to the procession. In the background ladies are shown peeping out to see the marriage procession from their apartments which are painted in a row covering the whole space of the background. It all depicts a gay atmosphere.

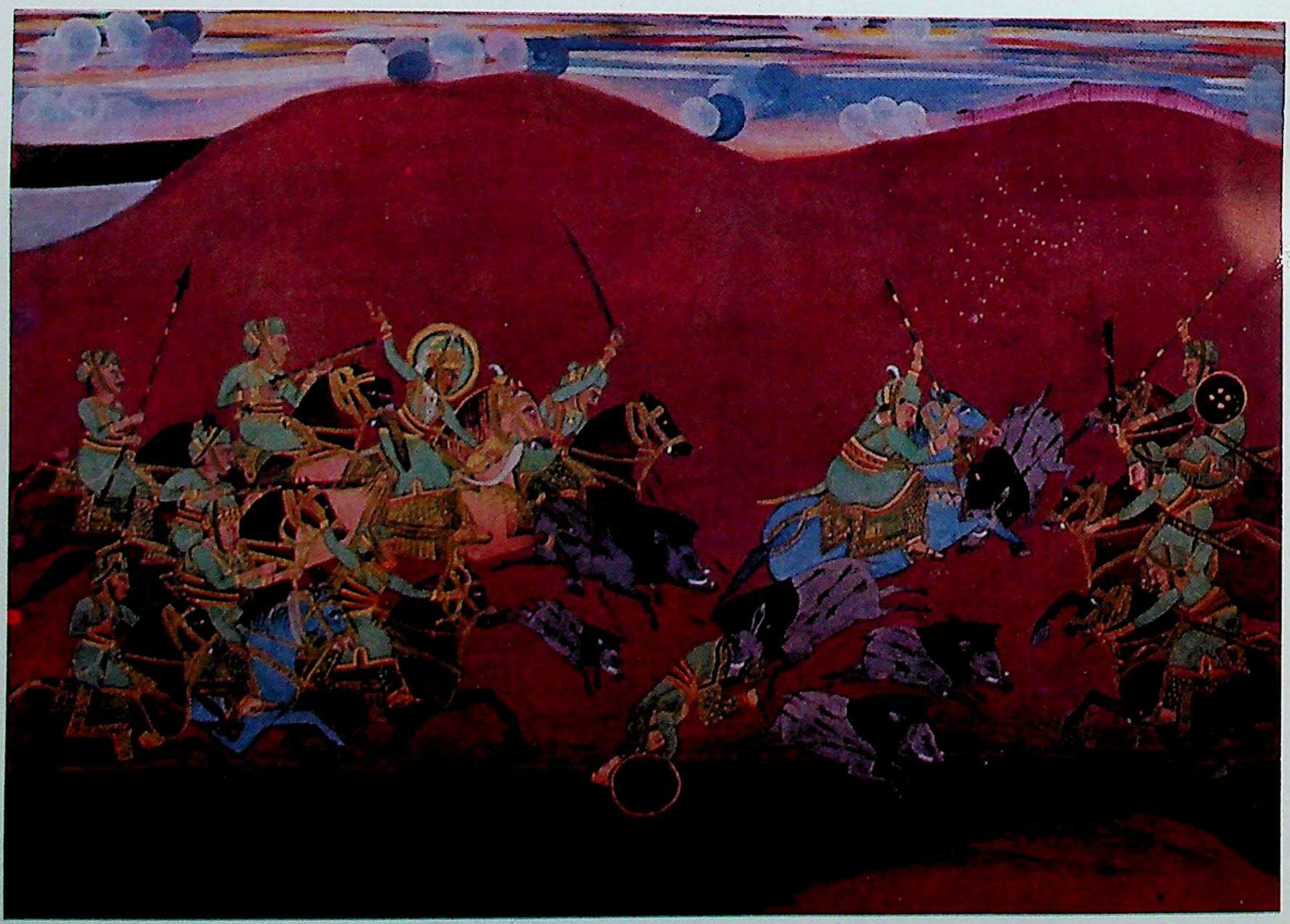
Hunting and Battle Scenes

HUNTING SCENES

Hunting seems to have been a favourite theme of Jaipur painters. These were the records of bravery of the kings who were always depicted in the centre usually mounted on horse-back. The other hunters were shown on foot, or on horses killing animals with spears, arrows, lances or swords. The depiction of flora and fauna adds variety to the hunting theme. Green colour dress was worn while going for hunting.

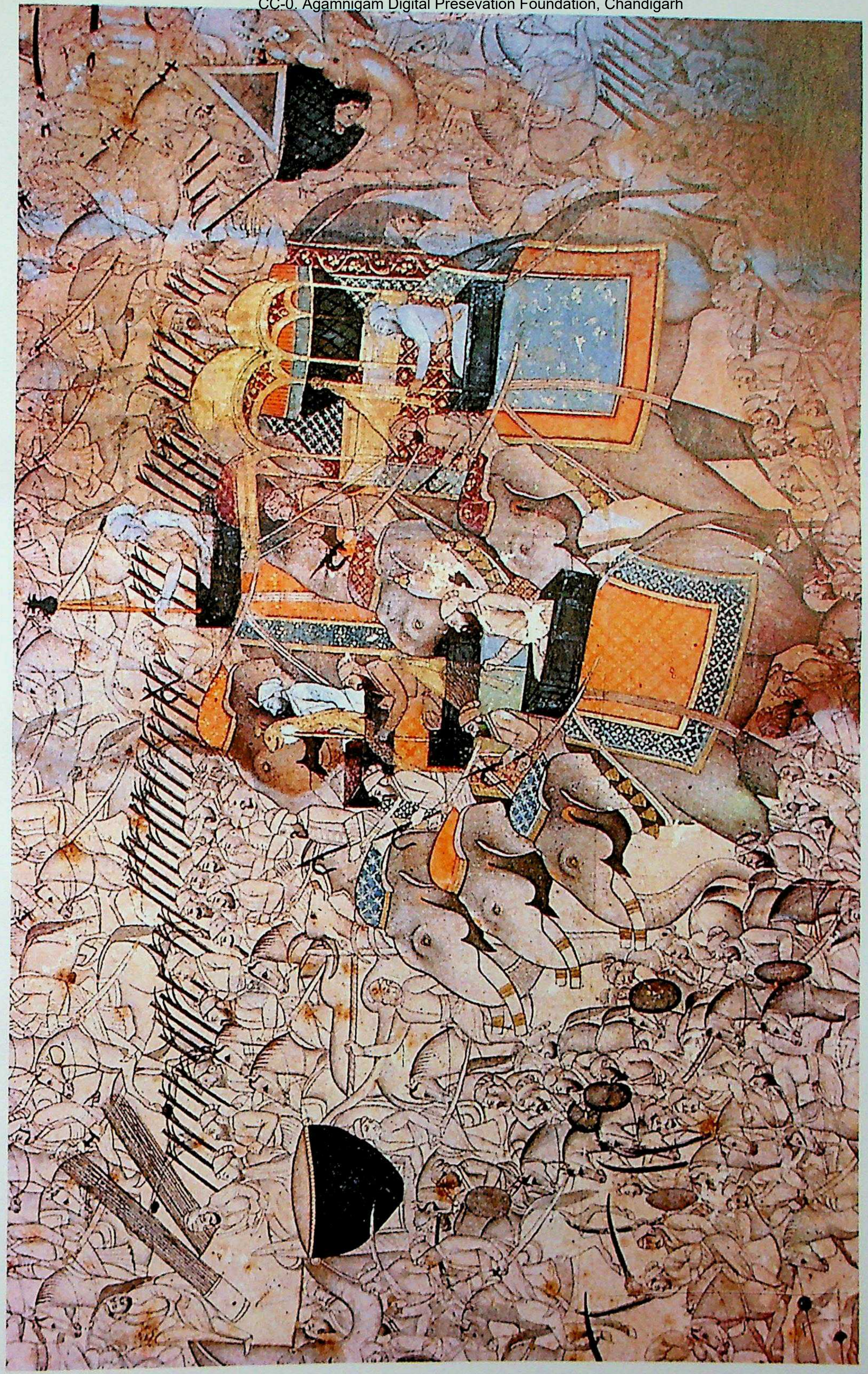
Wild Boar Hunters

[AD 1800, Artist: Pannālāl, Coll.: K.S.S.M., (*col. ill.* XVIII)]



col. ill. XVIII: Wild Boar Hunters, AD 1800.

A group of hunters attired in green dress are with the Mahārājā (having halo around his head) on horse-backs. They are holding swords, bows and arrows, shields and spears and are hunting wild boars. The



col. ill. XIX: Battle scene, AD 1778-1803.

hunters have surrounded wild boars on both the sides and the wild boars are running here and there to hide and save themselves. The background has a hillock. The painter has shown ferociousness and movement in the hunting picture. The combination of green and brown is a unique colour scheme chosen by the artist.

BATTLE SCENES

A few battle scenes have been painted by the Jaipur miniaturists as a panegyric depiction of the valour of kings.

Battle Scene

[AD 1778-1803, Artist: Jīvan, Udai, Gopāl, Size: 69.3 x 78 cms., Coll.: M.S.M. II M., Acc. no.: AG-1401 (*col. ill.* XIX)]

This is a large size tinted drawing illustrating a battle scene. On three cream coloured *sāṅgānerī* paper sheets pasted together a fierce battle scene is depicted. Only the central main figures on elephants are partly painted in the characteristic palette of Mahārājā Pratāp Singh period.

This painting bears four inscriptions mentioning names of artists and persons involved in the battle. The inscription on the top of the painting in golden *Nāgarī* characters says: 'This is a battle between Emperor Bahādur Śāh against Puruṣottam Dās Surdhwāj and Sangojī Inglia of Deccan'. The inscription on the upper left hand corner in golden *Nāgarī* characters mentions the names of the painters as Jīvan, Udai and Gopāl.

The third inscription in red ink also mentions the artists' names as the work of painters Gopāl and Udai; the fourth inscription indicates the Mughal emperor's enemy Sangojī.

The drawing is apparently a part of the illustrations to *Bahāduravijayarāso* composed by Jagadīśa Bhaṭṭa in praise of Bahādur Śāh for Mahārājā Pratāp Singh which gives detailed account of the painting. In the beginning of the text he describes how and where this work was executed and how by the order of the Mahārājā Sawāī Pratāp Singh, the nine painters, Hīrā, Hukamā, Gopāl, Saligā, Jīvan two Ghāsīs (Ghāsī s/o Dayārām and Ghāsī s/o Sītārām), Udai and Rāmasevak painted the interesting battle of Bahādur Śāh in the Deccan.

This painting seems to be incomplete because only the faces of central figures on elephant as well as main objects (namely guns, flags) are fully coloured. Besides this, touches of blue, gold and mauve colours are given all over the painting which suggests that the artists had planned to completely paint this work. Smoky atmosphere in the battle-ground is rendered in a natural way. Arms and ammunition, spears, swords, bows and arrows and different types of guns are shown in this painting. The sky is depicted on top of the painting with a thin blue strip in a traditional manner.[4]

Festivals

A number of beautiful paintings of the Jaipur school are based on the popular festivals, especially *Dīwālī* and *Holī*.

Holī, the spring festival, is the most joyous and effusive day of the year with merry-making, throwing of coloured powder and squirting of coloured water on all revellers and even bystanders.

Nāyikā Playing Holī with her Sakhīs[5]

[AD 1750, Coll.: M.S.M. II M., Acc. no.: AG-871 (*fig*. 22)]

The *Sakhīs* are shown playing *Holī* with the *Nāyikā*, they are putting *gulāl* on her face. Some female musicians are playing *mṛdaṅg*. One *sakhī* is filling the *picakārī* from the fountain which is in front of the palace. The water in it is made coloured for this occasion. The gaiety and festive mood of *Holī* is beautifully depicted.

Fireworks on Dīwālī

[AD 1750, Coll.: M.S.M. II M., Acc. no.: AG-891 (*fig*. 23)]

The princess is seated on a carved chair in front of a palace in a moon-lit light. Her feet are show resting on a stool. She is enjoying watching the fire-crackers with her *sakhīs* on *Dīwālī*. One *sakhī* is seen holding a *phuljharī* stick and two attendants at the back are holding fire crackers and talking to each other. The interior niches are painted in gold with brightly coloured *surāhīs*. A big candle-stand has two lighted candles.

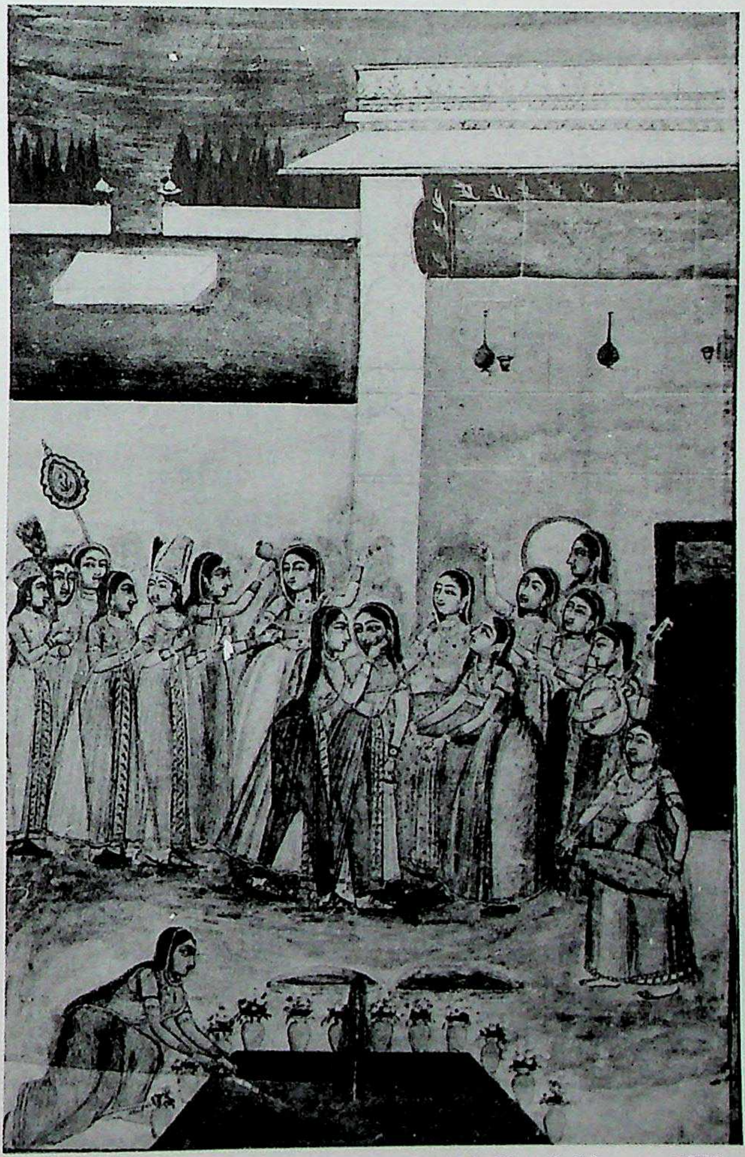


fig. 22 : Nāyikā Playing Holī With Her Sakhīs, AD 1750.

Candle lights are also on the terrace of the palace and down below in the foreground. In the background is a lake where lights and bursting crackers are visible. Boatmen in boats are also playing with crackers. The whole scene has a atmosphere of sparkling gaiety.

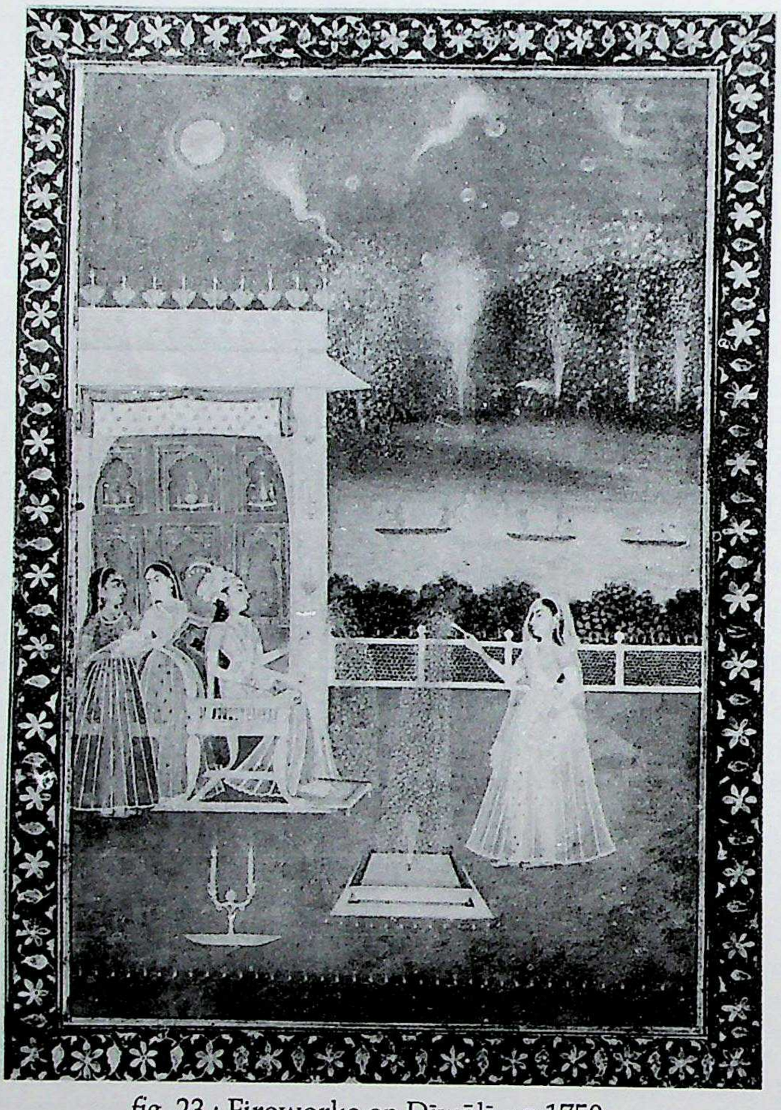


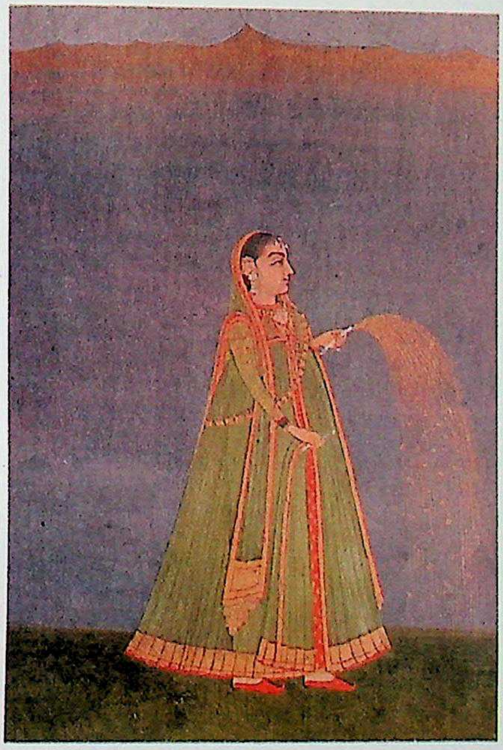
fig. 23 : Fireworks on Dīwālī, AD 1750.

A Nāyikā with a Phuljharī

[AD 1750, Coll.: K.S.S.M. (*col. ill.* XX)]

A *Nāyikā* is attired fully in green dress (with *dupaṭṭā*, *pyjāmā* and *pesavaj*) with golden and orange border. She also wears orange *mojarī*. She holds a lighted *phuljharī* in one hand and unlighted in the other hand. Green foreground, ends up in blue background with white swirling clouds.

A painting of similar theme is found of the Mughal school.[6] 'A lady playing with fireworks'. Here we find similarity in the dress, i.e., the transparent *pesavaj* and printed *pyjāmā* worn by both the ladies in both paintings except that the *oḍhnī* is worn in a different manner. In Jaipur painting the *paṭṭī* of the *oḍhnī* is left hanging on the head whereas in the Mughal it hangs down at the back. Both figures stand in profile holding lighted *phuljharī* in one hand and in the other an unlighted one. This shows that Jaipur artist adapted from the Mughal idiom.



col. ill. XX: A Nāyikā with a Phuljharī, AD 1750.

Archival record of *Saṃvat* 1853/AD 1796 gives the description of a *Daśaharā* festival celebrated by worshipping horses during the time of Sawāī Pratāp Singh.

Mitimāghasar Sudī 3, Friday *Īsvī Sarvasur* Pandit *darogā jāmāh tozī sawāī rāma tehvildār jāmā svī* 1 costing Rs. 14/15.4 *ānnās hal maro-istimal svī śrī mahārājājādhirāj śrī sawāī singhjī.* Pratāp Singh is seated in *Diwān-khānā* under a silver canopy, with *masnad* and pillow. He is wearing *pāgh khutādār farukhaśāhī zarī kī, sarpec pannā ko, kalgī hukār kī* and tied *cugā pannā ko*, white *jāmā dardawan lappa ko*, three necklaces of emerald, *bhujābandh* in both hands and also wearing rings and pearl bangles (*karā*). In front Jīvrāj Caturbhuj, Sārangadhār, Devrām, Paṇḍit Bhaṭṭ, Nirbhai Rai are standing, and Gocandram Bhaṭṭ, Ajīt Singh Cūḍāwat are seated. At the back, Khawas Śaṅkar, Rāmlāl Rāi, Dhabhāi, Nāthmal Jauharī, Nāthūram Paṇḍit, Mojīrām Dhāu are standing and Puṇḍrīkjī, Rao Śambū Singhjī Gogāwat are seated. In front of the canopy are Śobhārām Purohit, Jīvan Celā, and an horse with attendant standing. In front is Santoṣarām Darogā at the entrance gate (*ḍyoḍhī*) and Gaṅgārām Vāri and horse with attendant (*caṁvardhārī*) are standing outside. Śeonāth Gaur Śambhūrāj Pālīwāl are standing. Horses are worshipped. Jagogujar is standing with a big plate and Motīrām Pālīwāl is standing leaning against a pillar. On the occasion of *Daśaharā* this painting was painted by Sāhibarāma *citerā*.

Games and Pastimes

Showing the Mahārājās watching animal fights was also a common theme for the painters. It was a means of amusement and entertainment for the royal personage.

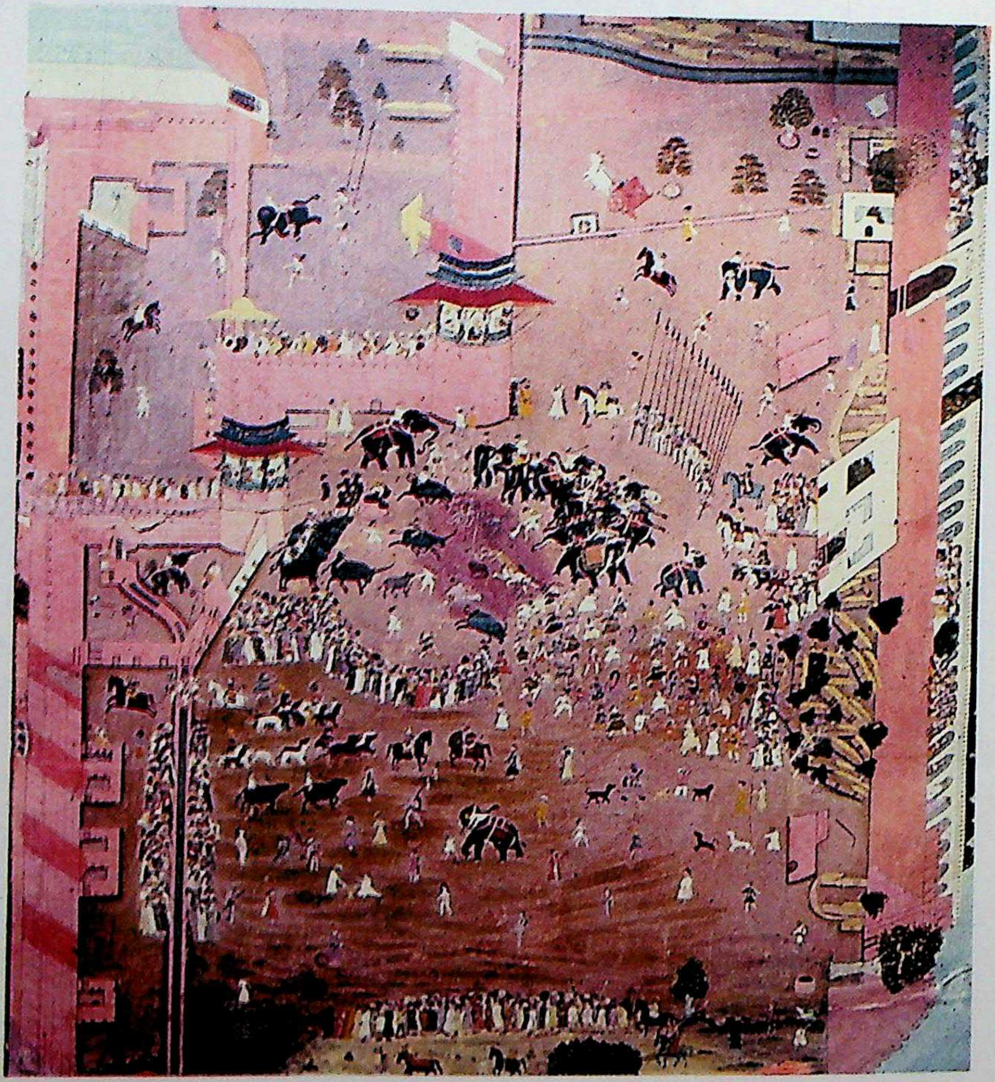
Sawāī Jai Singh and Sawāī Mādho Singh and above all Sawāī Īśwarī Singh took great delight in watching animal fights. Painter Lāl was commissioned by Sawāī Īśwarī Singh to paint a series of large pictures showing him enjoying the fights of elephants, camels, horses, dogs, buffaloes and also pig-sticking and tiger-killing in the Jaipur *caugān*. Besides these, the Mahārājās also took keen interest in watching acrobatic feats.

Sawāī Jai Singh had set aside, adjacent to his palace, a large playground (*caugān*) for sports and entertainment. Along the limits of this ground, in juxtaposition to his palace, was made a two-pronged tunnel with windows facing the ground. At one end was built the *cīnī-kī-burj* decorated with glazed tiles. At the other end of the prong was built the close-latticed *śyām zenānī burj*.

In between he built the double-storeyed *motī-burj* and a *bārādarī* having three gates on all sides, i.e., verandah with twelve exits known as *nīm kā ṭibārā*. These were the spots from where the Mahārājā, his ladies, guests and chiefs watched the sports being performed in the *caugān*.[7]

Royal Games at Jaipur Caugān

[AD 1743-50, Artist: Lāl, Coll.: M.S. M. II M., Acc. no. AG-1400 (*col. ill.* XXI)]



col. ill. XXI: Royal Games at Jaipur Caugān, AD 1743-50.

The Mahārājā Sawāī Īśwarī Singh is shown witnessing the games of animals (pigs, dogs, camels, horses, elephants and wild buffaloes) from the *burj* of the *caugān.* All around, the kiosks and far side walls and buildings are packed with chiefs, general public, ladies and guests. In the centre, down below the *burj* where the Mahārājā is seated are wild buffaloes with riders standing in a line; just opposite are elephants with their riders and at the back are men with long arrows. All are disciplined in a line, as if ready to start the sport. People from the crowd, horsemen and dogs are shown running here and there; on the extreme top side of painting is shown a chariot driven by a horse. Green trees and bushes are visible here and there. Several whipmen with whip in one hand and piece of cloth in other are controlling the amuck animals.

A number of paintings are found in which *Nāyaka-nāyikā*s are shown playing *caupar* and *śatranj.*

Ladies Playing Caupar

[AD 1775, Coll.: M.S.M. II M., Acc. no. AG-723 (*fig.* 24)]

Four ladies are seated in front of their double-storeyed palace and are playing *caupar*. Two of them are sitting with *masnad* and pillows. The *caupar* lies in the centre. An attendant on right is holding a utensil and two musicians on the left are playing *tānpūrā* and *ḍhol*. Vessels with fruits and wine, etc. are lying all around. The interior verandah has beautifully decorated walls. The chick curtains are on the doors. Cloth curtains are tied up in rings. Peacocks and peahens are on the terrace of the palace. The background has trees and clouds.

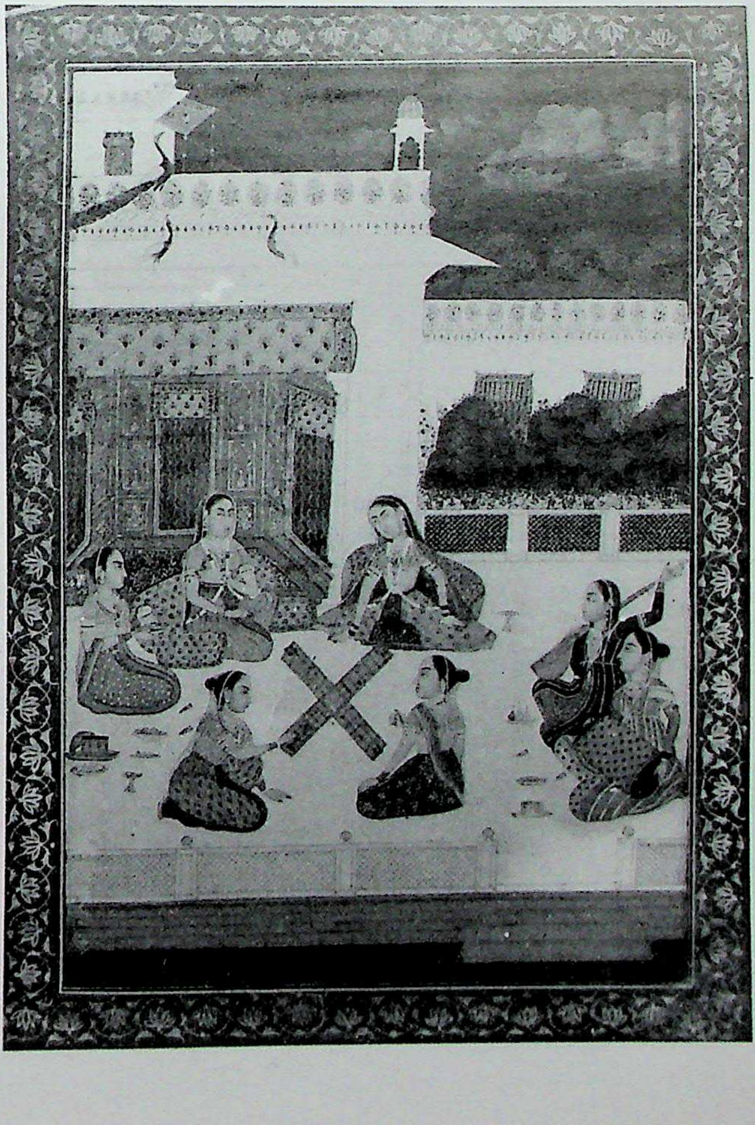


fig. 24 : Ladies Playing Caupar, AD 1775.

Rādhā-Kṛṣṇa Playing Chess

[AD 1825, Size: 29.5 x 20.2 cms., Coll.: N.M.D, Acc. no.: 55.24/25, (The top inscription reads: *rādhākṛṣṇa śatranj khelat hai*) (*fig.* 25)]

Rādhā and Kṛṣṇa are shown seated on a terrace playing *śatranj*. At the back of Kṛṣṇa is a lady attendant with *morcal*. Rādhā and Kṛṣṇa are shown with halo around their heads and wearing beautiful ornaments. Bedspread, carpet and pillows appear to be of the same set. The background has a landscape with a row of trees, water and sand dunes with small bushes at a distance. The sky is shown blue with white, blue and golden swirling clouds. Trellis wall is peculiar on the terrace. A few wine pots are kept on the *caukī*.

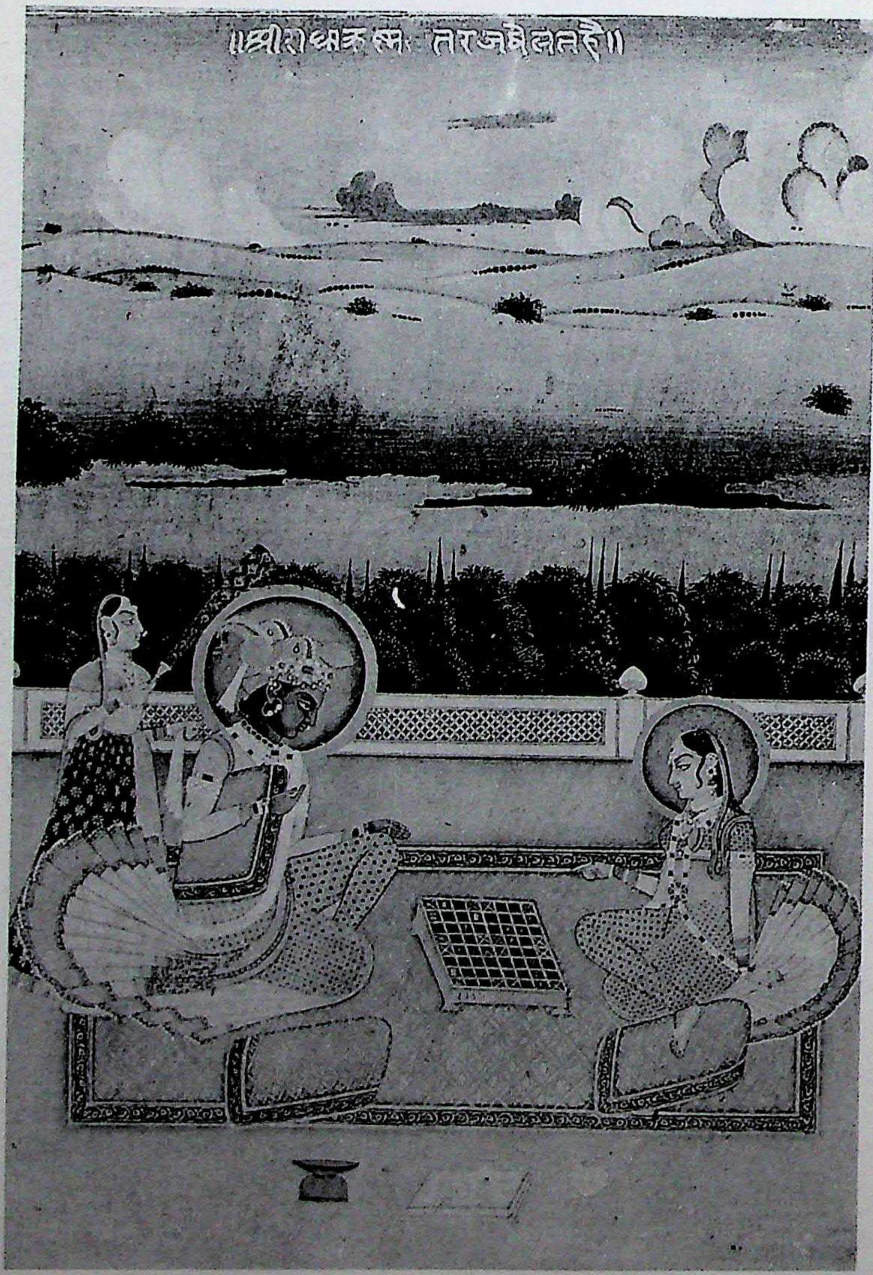

॥श्रीराधाकृस्न: तरजखेलतहै॥

fig. 25 : Rādhā Kṛṣṇa Playing Chess, AD 1825.

Acrobatic Feats

[AD 1870-80, Size: 20-1/2 x 12-1/2, Coll.: M.P.G.B., Acc. no.: PG-5a. 61 (*fig.* 26)]

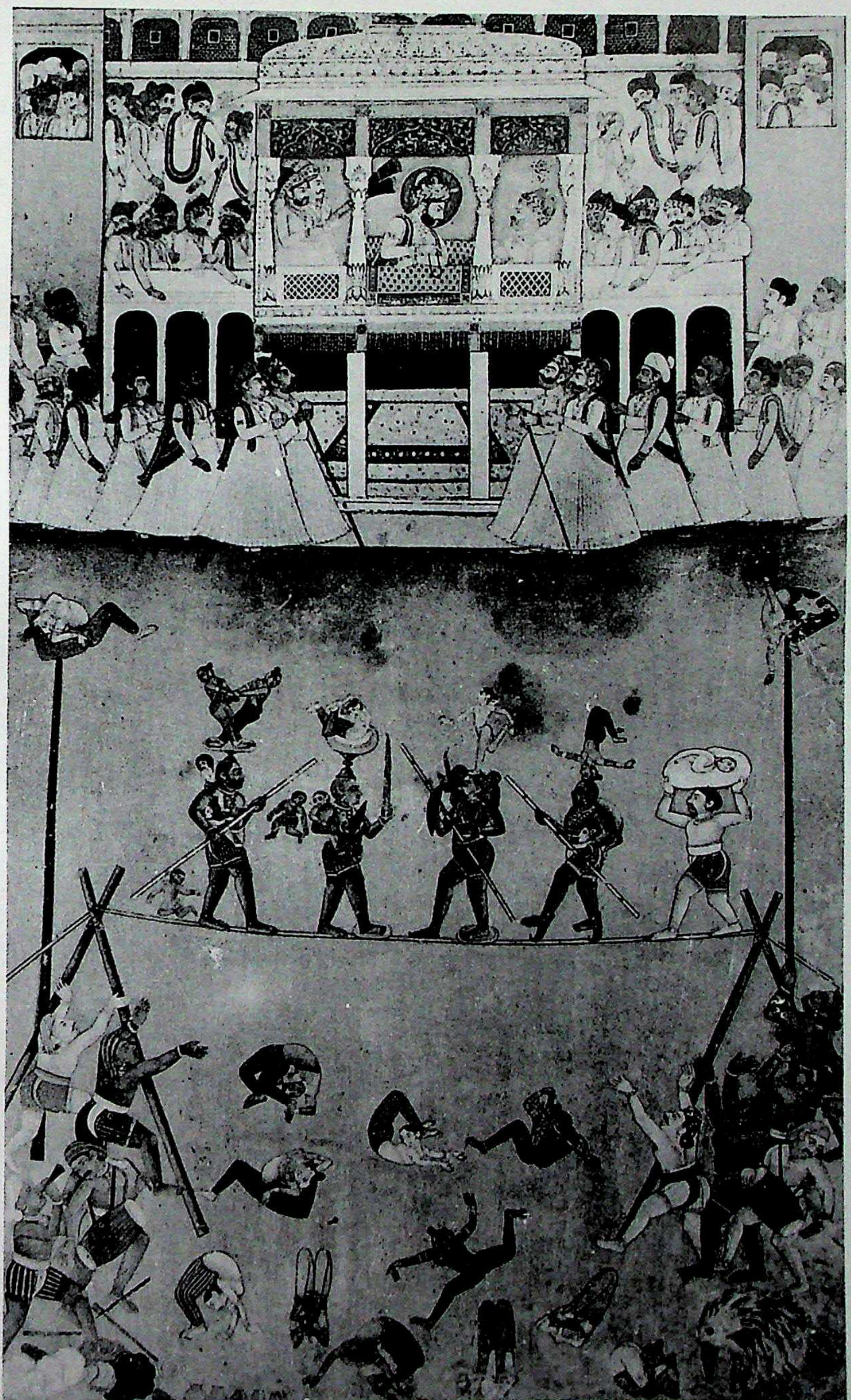


fig. 26 : Acrobatic Feats, AD 1870-80.

Sawāī Rām Singh is seated in a *jharokhā* on the upper floor pavilion of a double-storeyed building with the courtiers standing on the ground on both sides facing each other. Further down in the picture are acrobats performing wonderful feats, the complex display of various *āsana*s, twisting of limbs, gymnastics and dangerous rope-walking, etc. Two ladies are performing acrobatic feats on top of two big poles held by men. Drummers are beating the drums and blowing the horns. Clothes and utensils lie in the foreground. Here the panel is irregularly divided instead of merging into one; it looks as if two paintings have been joined. The courtiers and the Mahārājā are shown unconcerned about the acrobatic feat being performed. Only the common folk on both side balconies and *jharokhā*s are taking keen interest in it. As found illustrated in a number of paintings, the inmates of *zenānī ḍyoḍhī* passed their time in dance, music and other cultural pursuits.

Sawāī Mādho Singh I on a Boat

[AD 1750-67, Artist: Goparām and Śyāmalāla, Coll.: M.S.M. II M., Acc. no.: AG-1371 (*fig.* 27)]

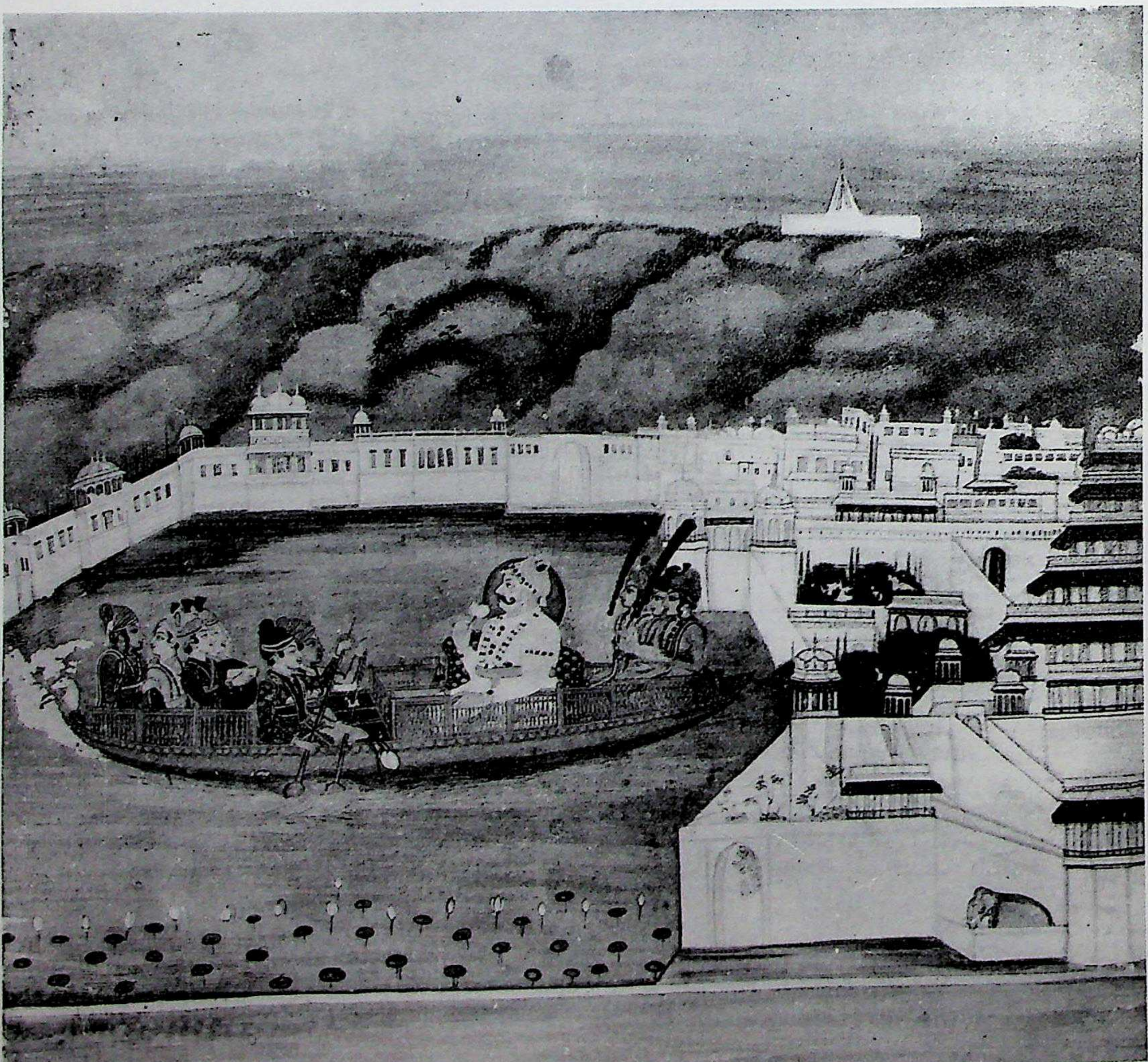


fig. 27 : Sawāī Mādho Singh I on Boat, AD 1750-67.

Sawāī Mādho Singh I is enjoying a boat-ride in a lake in front of his palace with lady attendants towards his back holding *morcal*s in their hands. Two men are rowing the boat. In front are seated a few males and females. Sawāī Mādho Singh is holding a lotus bud in his hand. An architectural setting of a palace is seen on the left. The whole lake is surrounded with *chatrī*s. In an apartment an elephant is standing. Lotus flowers and leaves are shown in water in the foreground and hilly landscape with a temple on top is visible in the background.

Sawāī Mādho Singh I Listening to Music Seated in a high chair

[AD 1760, Size.: 20.7 x 17.3 cms., Coll.: N.M.D., Acc. no.: 51.71/48 (*fig.* 28)]

Sāwāī Mādho Singh is richly attired and seated on a high chair with *masnad* at the back, listening to music from female musicians who are playing *mṛdaṅg*, *vīṇā*, *tānpūrā*, *mañjīrā* or are singing. The ladies are gorgeously dressed in *pesavaj*, and *oḍhnī* decorated with *goṭā* and *zarī*. At the back of the king a female attendant is waving *morcal*.

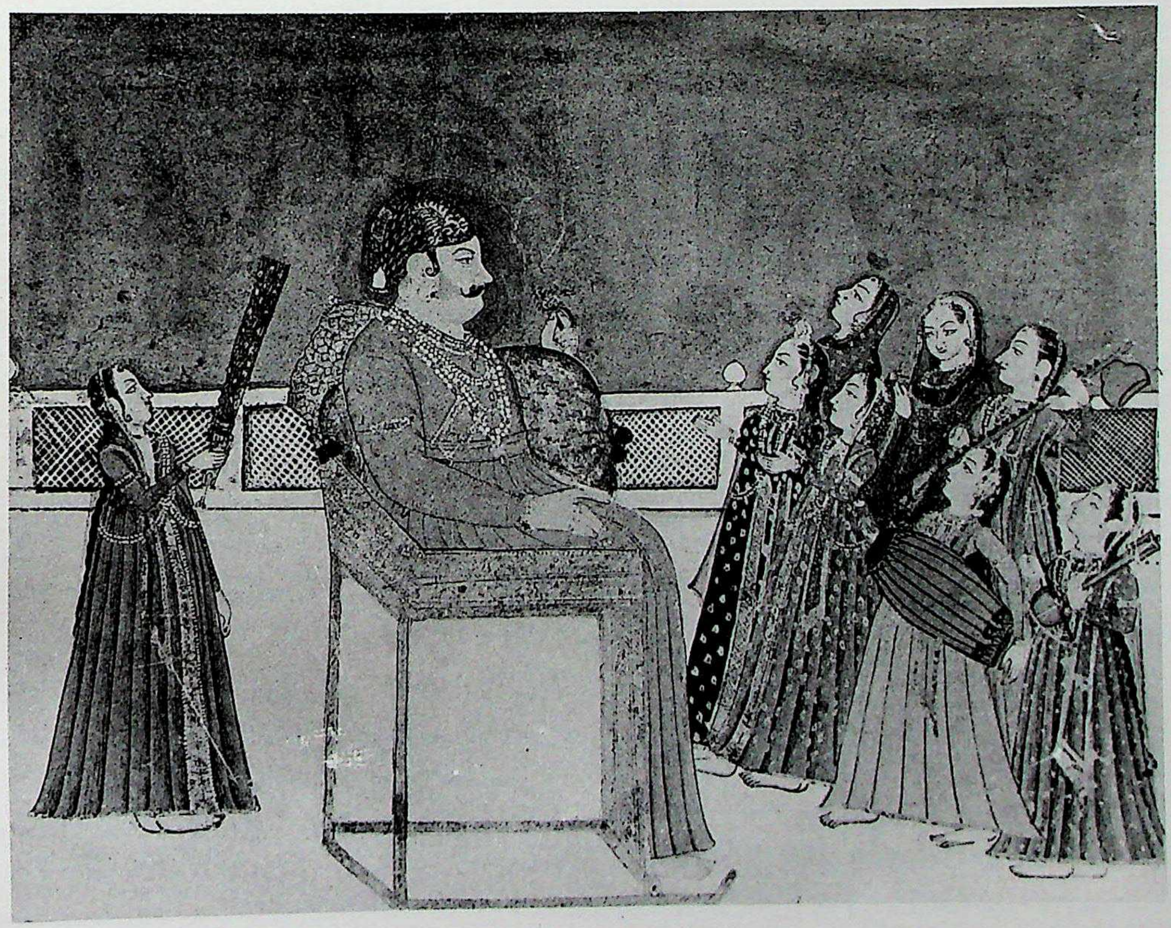


fig. 28 : Sawāī Mādho Singh I listening to Music Seated on a High Chair, AD 1760.

Portraits

Abu'l-Fazl, the court historian of Akbar the Great (AD 1556-1605) in his work *Āīn-ī-Akbarī*, has devoted a section to the art of painting. He records that Akbar was greatly interested in this art. He had a large number of expert painters, a few of whom had excelled. In the same reference he has recorded that Akbar was interested in portraiture. He notes that His majesty himself sat for his likeness, and also ordered to have the likenesses taken of all the grandees of the realm. An immense album was thus formed. "Those that have passed away have received a new life, and those who are still alive have immortality promised to them".[8]

A portrait was called *śabīh*. A Large number of portraits were made of royal personnel and nobles.

The Kachavāhās who were the most faithful ally of the Mughals were deeply influenced by the Mughal court culture. Their painters drew inspiration from Mughal painting and, like miniatures, portraits were also made on a large scale. These portraits were also called *śabīh* or *sabi* by the Kachavāhā painters. The fashion of getting portraits painted gradually spread to every part of the country where painting was patronised.

The portraits were painted either in 'Full Figure' (*khaḍī tasvīr*) or Bust Portrait in oval *badāma* or *jharokhā*.

The faces of these kings were represented either in three quarter view or profile. Portraits of the kings, members of the royal family, court officials were turned out in large numbers in all stages of their lives (faithfully recording the transition from childhood to youth to old age). No pain was spared to imbue them with the individual characters they portrayed.

A flat manner of draughtsmanship is discernible in the album portraits of Jaipur. There is no plastic modelling. In the group portraits, there is a feeling of romance and gay liveliness — very rare in the Mughal School.[9]

Richly dressed nobles, equipped with lances, bucklers and swords or simply holding flowers or jewelled plaques, etc. stand or sit in stiff postures. This stiffness must have been due to the strict court manners, which the artist reflected in the paintings of the portrait. Every detail right from the dress, features, ornaments, carpets, architectural designs was carefully worked out and every care was taken to give a good finish.

A halo around the head of the king was also shown. The drawing of head was practised a number of times. The artist painted the head in black and white, or various other colours, but the rest of the picture, i.e., the body, background, etc. were delineated in pale monochrome. Two types of portraits were prepared: one *śabīh* (likeness) i.e., realistic portrait of animate or inanimate objects with the main idea of resemblance, and the other *khyālī* in which the picture was painted with the help of memory and not based on models. Though a number of portraits have been painted by artists, we shall examine a few of them.

Mahārājā Sawāī Jagat Singh

[AD 1810, Artist: Sāhibarāma, Coll.: M.S.M. II M., Acc. no.: AG-1408 (*col. ill.* XIII)

The Mahārājā attired in golden bordered transparent *jāmā* over stripped *pyjāmā* and an orange sash around him stands holding the hilt of a sword by one hand and a necklace of pearl in another. The life size painting shows the interior of the balcony with flower decked carpet underneath and a curtain tied up. The latticed wall behind has a bed of flowers ending in blue sky. The interior carved pillars and *arāiś* walls are painted in the same way as found in the interiors of the palaces.

Sawāī Mādho Singh I was a heavily built person with not very attractive looks. A large number of paintings (portraits)[10] are found in various poses and in different costumes. He is shown in hunting dress, wrestlers outfit, *pūjā* dress and regal costumes. There are numerous albums full of his portraits prepared by his painters Sāhibarāma Khuśāla, Udai, Hīrānand, Sītārāma and others.

Mahārājā Sawāī Mādho Singh I of Jaipur

[AD 1750, Artist: Rāmajīdāsa, Coll.: K.S.S.M. (*col. ill.* XXII)]

The Mahārājā with nimbus is standing with profile face; he is wearing white *jāmā* with golden border and *būṭīs*; dark red *pyjāmā* is visible; his feet has red *mojarī*; the headgear has golden printed *pagrī*, pearl, emerald and ruby necklaces and ear-rings. Rings are worn in all fingers; black shield and sword are tied with a belt on which his left hand is kept. Green background with grey red white and blue clouds. The painting has broad brown border outside with yellow thin border inside.

Artist's name is inscribed at the bottom as *svī banāī* (painting made by) *rāmjī citerā*. Back inscription — *mahārājādhirāj śrī savāī mādhav singhjī*.

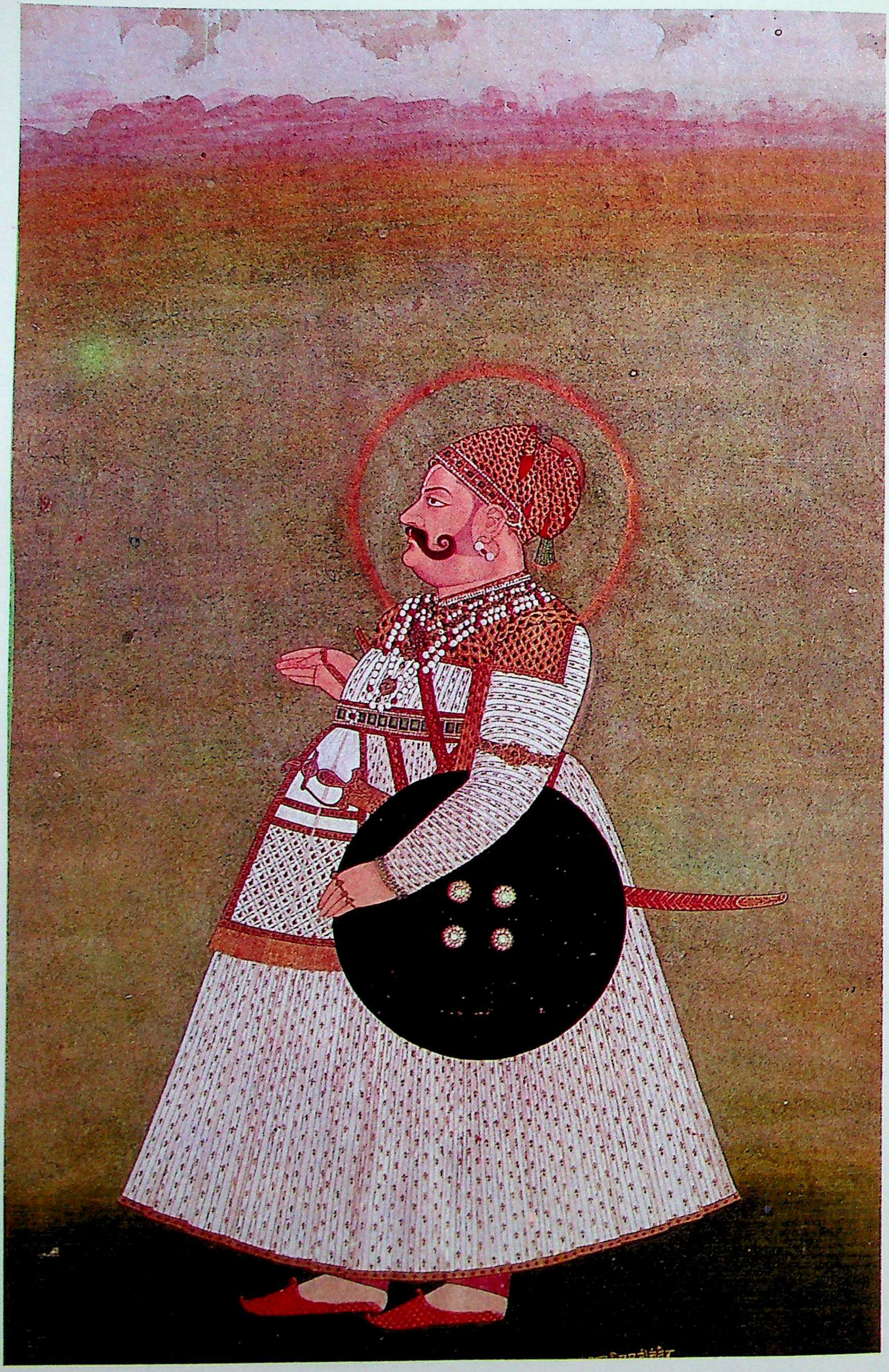
Mahārājā Sawāī Pṛthvī Singhjī of Jaipur

[AD 1767, Artist: Sāhibarāma, Coll.: K.S.S.M. (*col. ill.* XXIII)]

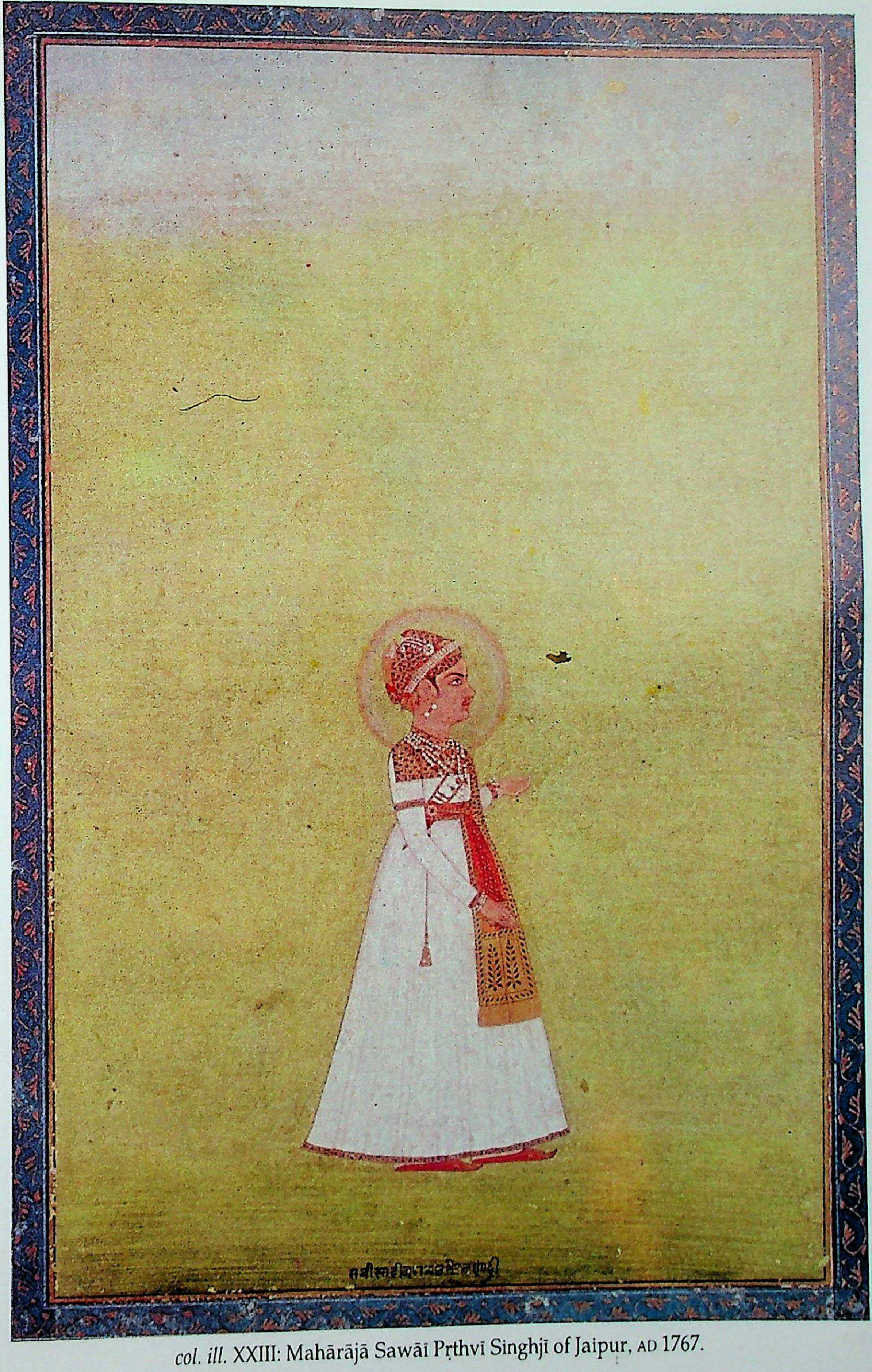
Mahārājā Sawāī Pṛthvī Singhjī is standing with *rūmāl* in one hand. He is wearing *paṭakā* in which is tucked a dagger. Sandles are worn on feet; the background is green with light blue sky. An inscription in Devanāgarī is written: *svī banāī sāhibarāma citerā kī* (painted by Sahibarāma artist).

Leaves on Archival records of *Saṃvat* 1840/AD 1783 mention that Rāmjīdās artist painted 6 standing portraits of Sawāī Pratāp Singhjī.

1. In painting one, he is standing with dagger in hand, *kasūbhal khūṅṭedār* turban white, *pośāk* (dress) and in the neck a big necklace of emerald.
2. He has *dhūp* (straight sword) in left hand, and in the right holds a *mālā*, turban *abbāsī* (a colour) printed in *būṭīs, pheṅṭā* (a turban) Gujarātī and *jāmā* white of *dardāvan* and a hanging dagger.



col. ill. XXII: Mahārājā Sawāī Madho Singh I of Jaipur, AD 1750.



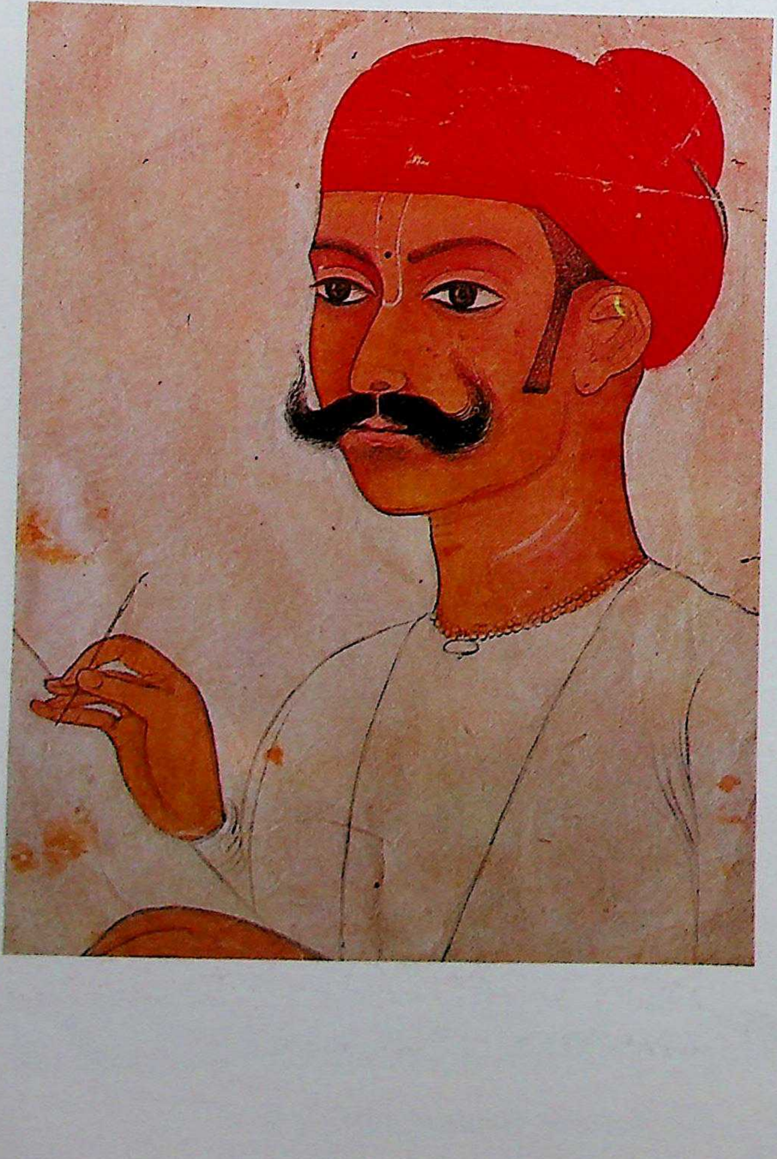
col. ill. XXIII: Mahārājā Sawāī Pṛthvī Singhjī of Jaipur, AD 1767.

3. He is wearing white turban of *laharia* (a technique of dying) in *lapeṭa jivśāhī* style, the neck has flower garland, dagger is *jarhau* studded. Right hand has *mālā* and left hand has studded flower.
4. He has *pośāk abbāsīdār goṭā*. All ornaments are worn, turban *lapeṭa kī*, *sarapeca* (a decoration on turban) *jarhau* of peacock. In right hand he is holding *mālā*. In front is standing Miṭhālāl (perhaps a *darbāri*) wearing *pośāk abbāsī* and at back is standing Nāthurām Pāliwāl (an attendant) waving *morcal*.
5. He has turban tied of *kasubhal khūṅṭedār, jāmā* white, right hand *mālā rukhwāī kī* (shining pearls). All ornaments worn are of pearls.
6. He has tied white turban(*khūṅṭedār farruqśāhī*). Right hand has *mālā* and in left hand a sword. *Sarpeca* is of emerald. He is wearing other ornaments also.

SELF-PORTRAITS OF ARTISTS

Sāligarāma Artist (self-portrait)

[AD 1780, Artist: Sāligarāma, Coll.: K.S.S.M. (*col. ill.* XXIV)]



Sāligarāma artist's bust portrait is a self-portrait with red turban; he has a brush in one of his hands as if thinking to draw something on a paper. He wears a white *tilak* and has moustaches turned upwards.

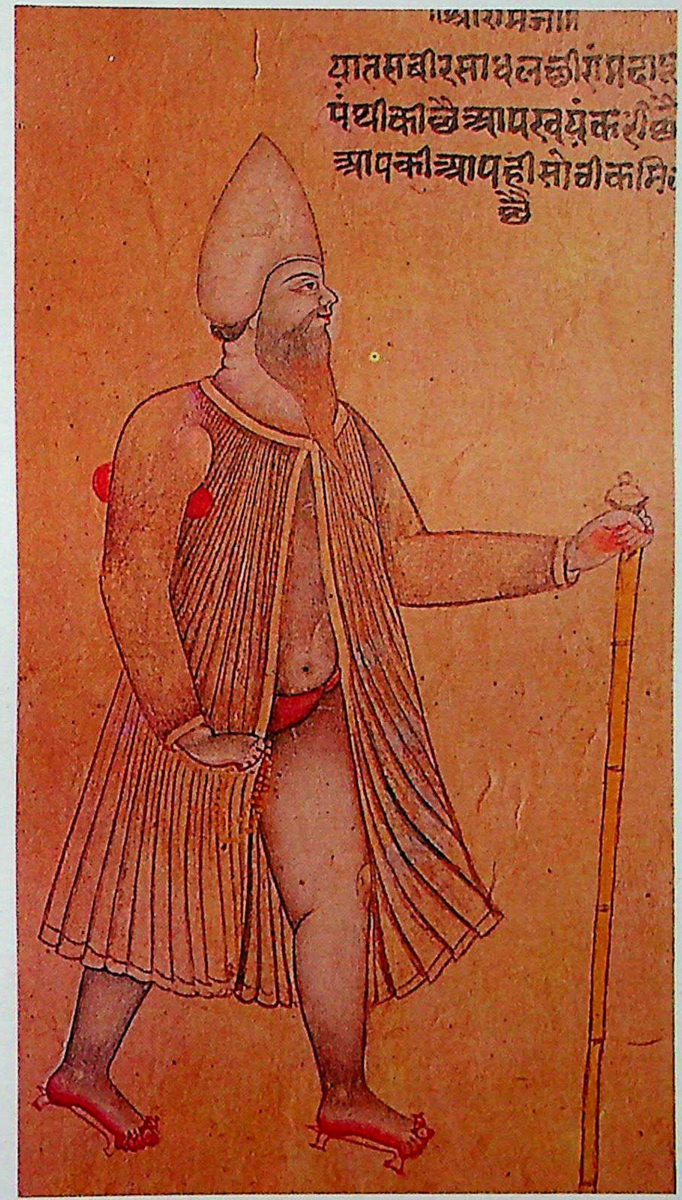
col. ill. XXIV:Sāligrāma Artist (Self-Portrait), AD 1780.

Sādhu Lachī Rām (self-portrait)

[AD 1826, Artist: Sādhu Lachī Rām, Coll.: K.S.S.M. (*col. ill.* XXV)]

Sādhu Lachī Rām *Dādūpanthī canerjī kā guddha*. It is a life-size tinted drawing in a walking position holding the hilt of the stick in one hand and a *mālā* in the other; a red colour castonant is visible from both sides under his right arm. He wears a long full sleeve coat with many gatherings hanging from the collar band; his stout body has thick neck, stomach bulging out and *laṅgoṭī* visible from the open coat. He wears wooden *khaḍāūn* in his feet and a pointed cap on his head. Inscribed on top right corner of the painting.

> *śrī rāmajī ye tasbīr sādhū lachī rām dādūpanthī ke cai āp swayaṃ karī cai. āp kī āp hī so ṭhīk mili cai*
>
> That is, this painting is of Sādhu Lachī Rām *Dādūpanthī* because he himself has done it so, the artist says, the resemblance is accurate.



col. ill. XXV: Sādhu Lachīrāma Artist (Self-Portrait), AD 1826.

Harem Scenes

Some paintings of the Jaipur School depict harem scenes. As female painters are not on record and there was strict *pardāh* and seclusion in the *zenānī ḍyoḍhī,* these paintings seem to have been done by the male painters imaginatively. They depict *śṛṅgār* as in the poetry of the *rītikāl* of the medieval period. It was one of the most popular themes of the medieval period in painting as well as in literature. Some examples may be cited here. Sawāī Jagat Singh the most unworthy heir to the talented Pratāp Singh, was a lover of art but he made the art serve as a vehicle of his passionate romance. He got a number of his own portraits made in various poses, sometimes in the durbar, others with his favourite attendants or seated in a zenana *majlis* with a party of lady singers and damsels and with his most favourite *Raskapūr* who was made the queen of half of Amber. The chiefs too followed his example and debauchery with dancing girls, dance and music became their chief amusement.[11]

Prince with his Lover and Female Attendants

[AD 1805, Size: 42 x 39 cms., Coll.: M.S.M. II M., Acc. no.: AG-1342 (*fig.* 16)]

This painting shows Mahārājā Jagat Singh in an evening party with a group of ladies. The prince is shown in dalliance with his favourite queen at night.

The dimly-lit pavilion with a pyramidal roof has a dark sky, flashing with light situated in a lush garden. The frolicking attendants and the amorous couple create an atmosphere of romance and poetry so reflective of Jagat Singh's life.

Jaipur painters have not created a better composition than this showing the relaxed and intimate world of passion. The painting has floral design on border in gold.

In another painting of AD 1815 Sawāī Jagat Singh's favourite queen or concubine is shown relaxing in a garden of mango trees during the rainy season. The garden is screened from the public gaze by a red curtain called a *qanāt* created by bamboos at suitable intervals. On the horizon are dark blue monsoon clouds and a peacock is spreading its tail feathers in a gorgeous fan. The women of the harem are swimming in the lake. A few are swinging from the branches of mango trees laden with orange coloured fruit. The others are playing music.

The queen is resting against a bolster, listening to music and watching a nautch girl. A bridge under which the water is gushing past is shown. At the back is a lady with a *morcal*. The people sitting under trees are chatting. A chariot drawn by two bulls stands outside.[12]

Religious Subjects

The Kachavāhās were devout Vaiṣṇavas. The Kṛṣṇa cult was the popular religion of the people in medieval India from Braj to Gujarat. *Kṛṣṇa-bhakti* was a popular theme which produced such great poets as Sūrdās and Mīrā and the poets of the *Aṣṭa-chāp* and such exponents as Ballabh whose *Puṣṭimārg* engulfed practically the whole of western India.

Kṛṣṇa-bhakti gave as much inspiration to the painting of the region as poetry and music. We come across a large number of such religious scenes depicting Kṛṣṇa (the incarnation of God Viṣṇu) in his *līlā* (cosmic play).

From the leaves of the Archival records of Bikaner, of *Bhādwā Sūdī* 3, *Saṃvat* 1861 / AD 1804 to *Bhādwā*

Sudī 2 *Saṃvat* 1863/AD 1806 *Jamāh Kharca Sūratkhānā* we get a glimpse of the religious themes painted. Though the list is long a few extracts from these leaves are given here:

1. In one painting Kṛṣṇa is in the guise of Rādhā, holding a *Kadamba* tree and with another holding the waist of Rādhikājī. Rādhikājī is also holding the *Kadamba* tree with one hand and with the other the waist of Kṛṣṇa. Three *sakhī*s are at the back. Two peacocks and two monkeys are painted. Gopāl Lālā Rām *citerā* has painted it on big size paper (*pāno baro*).
2. *Govardhandhārī* Kṛṣṇa is holding the mount Govardhan on his finger and with him are *gopas, gopī*s, children, and calves, painted by Ghāsī *citerā*. Painted on big paper; *kīmat* (cost): Rupees 50.
3. In a painting Śrī Kṛṣṇajī is in the guise of Rādhikājī (in female dress) seated on a chair, his hand holding a flower garland. Two *sakhī*s are doing *caṁvar*, Rādhikājī is in the guise of Kṛṣṇa (male dress) and is also seated on the chair. Painted by Ghāsī *citerā* (big painting).
4. In one painting, Govindadevjī is standing in a house. On one side is Lāḍalījī and Sawāī Īśwarī Singhjī and on the other side Sawāī Jai Singhjī is standing. Painted by Jīvan artist.
5. In a painting Śrī Sītārāmjī is seated on a chair in a golden palace. In front are seated other *rājā*s on both sides. Also seated are sages and Sugrīva, Lakṣmaṇa, Aṅgad, Hanumān, Bharat, and Śatrughna. Painting of a *sabhā*. Painted by Hukamā artist.
6. In *Svī Bālakiśanajī,* Śrī Kiśanajī and Baladev are seated. Painted by Rāmasevaka *citerā*.
7. *Svī Śrī Lakṣmījī* has 12 hands on both sides painted by Rāmsevaka *citerā* (*pāno baro*).
8. Śrī Kṛṣṇa and Rādhikājī are on a swing, a *sakhī* is pushing the swing and another *sakhī* is standing. Two *gvāla*s (cowherds) are wearing *ghugī* and have a stick in the one hand. Painted by Ghāsī *citerā*.
9. Śrī Kṛṣṇa and Rādhikājī are doing *Rāsamaṇḍala* and other *sakhī*s are standing surrounding them. Painted by Sālga *citerā* on big paper.
10. Śrī Govindadevjī's ceremony of boating (*Samejaljātrā*) a big painting.

The Rās Līlā

[AD 1779-1803, Size: 49 x 65 cms., Coll.: M.S.M. II M., Acc. no.: AG-1382 (*fig*. 29)]

The cosmic dance is symbolised in the whirling movement of the Universe around the Divine Pair — Kṛṣṇa and his consort Rādhā — symbolic of the Universal and the human soul. They are seen in the centre leading the dance surrounded by the fair maids of Braj disposed in three concentric circles. Even the gods are there to witness this cosmic dance and are seen riding in their aerial vehicles, pouring flowers from

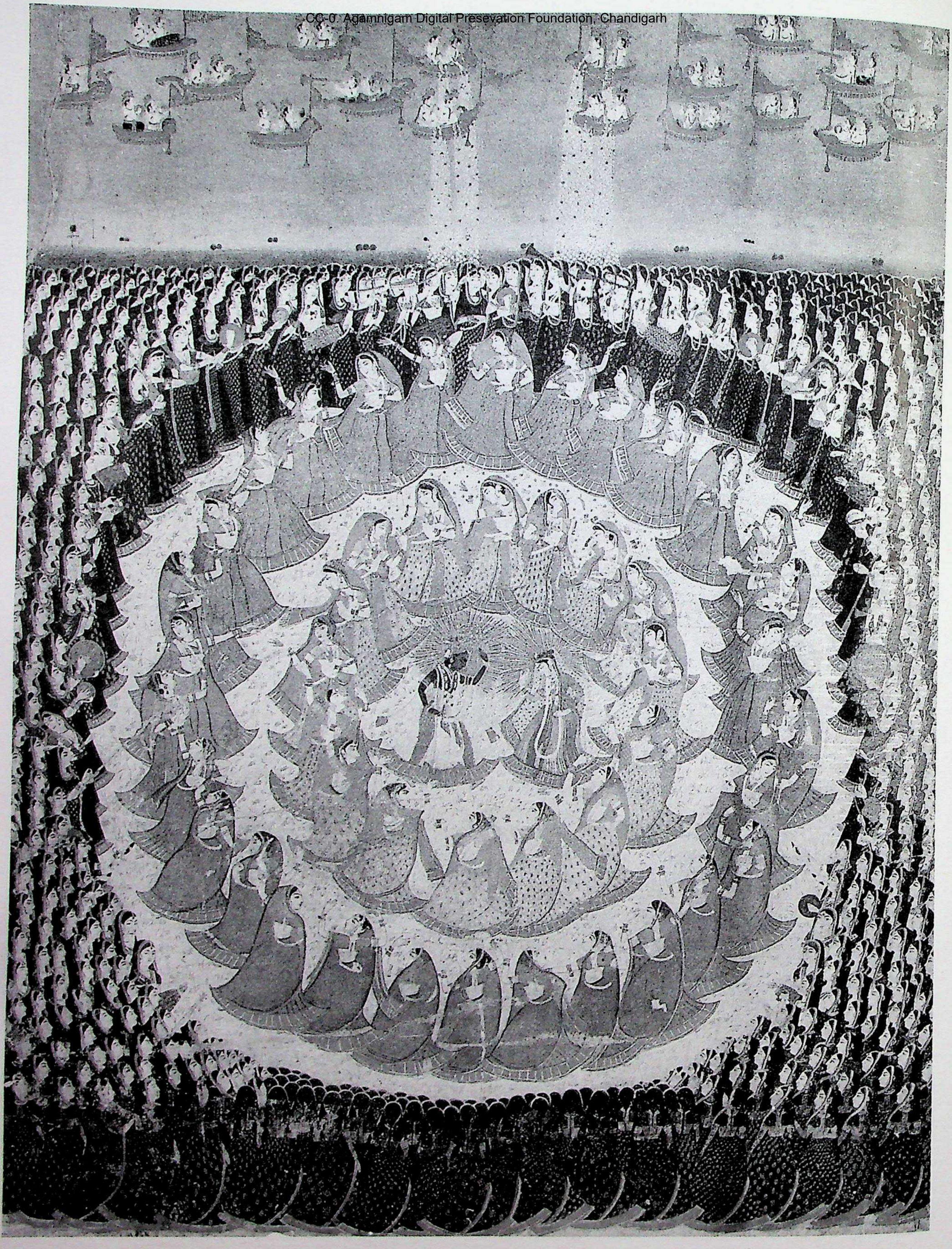


fig. 29 : The Rāsalīlā, AD 1779-1803.

above. The whole picture is pitched in one note of devotional ecstacy and rhythm. The figure and even their draperies are moving in one common note of rhapsody and devotion. The arrangement of the picture is very typical. The women are dancing in the two inner rings. In the outer circle each woman has musical instruments keeping the rhythm of the dance.

The colour scheme is simple with orange in the centre and black with a touch of gold on the margin predominating. The central figures Rādhā and Kṛṣṇa are treated with astonishing verve and beauty. The pose of the divine pair is a supreme gesture, the beginning of an unique experience in the life of the congregation which has met in dance and music in search of the eternal and the infinite.

The legend of this "Ring Dance" was told in the *Prem Sāgara* or 'Ocean of Love'.[13]

Govardhanadhāraṇa (Lifting of Mount Govardhana by Kṛṣṇa)[14]

[AD 1779-1803, Coll.: M.S.M. II M., Acc. no.: AG-1383 (*col. ill.* XXVI)]

The miracle of lifting the Mount Govardhana is the favourite theme with the Hindu painters. This picture is incomparably the finest representation of the subject and as a piece of pictorial art only second to the great painting of *Rāsamaṇḍala*.

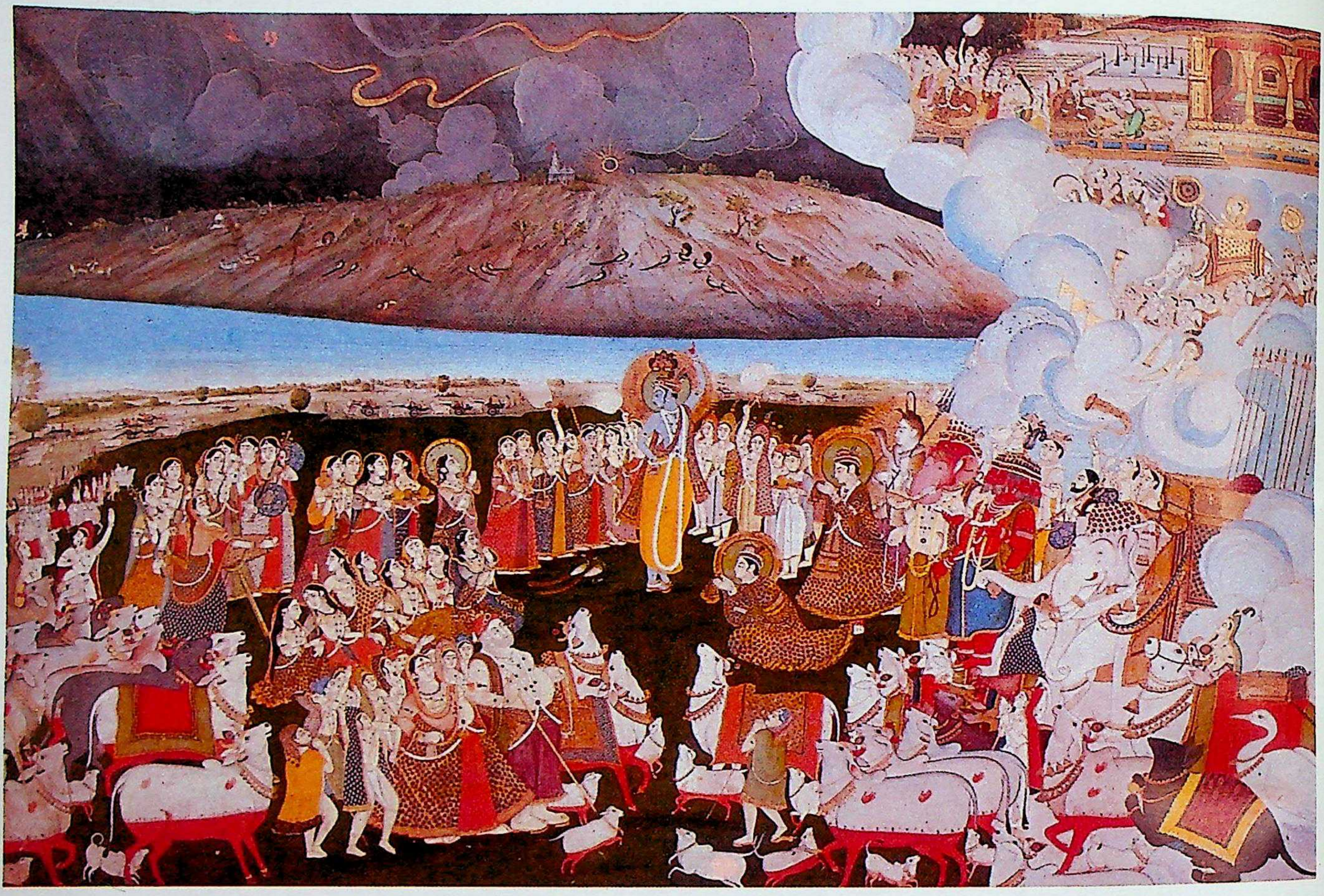
In the centre is the heroic figure of Kṛṣṇa holding the mountain aloft on his small left hand finger, so that his beloved companions, the cowherds, milk-maids and not the least, those inseparable and dumb friends of his — the cows of Braj which he used to graze on the banks of the Jamunā may find shelter from the torrents of rain showered by the wrathful Indra, the Lord of the heavens. In the left hand corner of the picture at the top is shown the Olympus, screened from the earth below, by an array of rolling clouds.

The cowherds and milkmaids are portrayed in an infinite variety of attitudes and gestures of genuine love. Examples of animal drawings, the figures of the crane, the mouse (the vehicle of Lord Gaṇeśa) and the *airāvat* (the white elephant of Indra) are of surpassing interest.

The frisky calves are jumping up to have a fill of their mother's milk. The whole scene is full of animation and feeling and it is not often that one comes across a master-piece so rich in imagination as well as execution.

The two pictures of *Rāsamaṇḍala* and *Govardhanadhāraṇa* show the heights the Jaipur school painters attained at the end of eighteenth century.

A similar painting of the Mughal school 'Kṛṣṇa lifting Mount Govardhana' depicts the synthesis of the Indo-Persian *qalam*, i.e., the Persian rock formation and the high horizon, with figures lacking movement. In the Jaipur 'Mount Govardhana' we find more variety in the expression of milkmaids, cows. The feeling of animation and movement is very individualised. The serpentine form of lightning and swirling clouds with slanting lines suggesting rain is more natural than the *Razm Nāmāh Govardhanadhāraṇa* which has high horizon and suggests lack of perspective.[15]



col. ill. XXVI: Govardhanadhāraṇa, AD 1779-1803.

Kṛṣṇa Stealing Butter

[AD 1780, Coll.: N.M.D., Acc. no.: 72.239 (*fig.* 30)]

Child Kṛṣṇa is shown standing on the back of his fellow *gopa* friend who has bent his back by putting his hands on the knees and climbing on the four stools to reach the milk pot which is shown hanging on the top of the door on a rod. Another *gopa* is also standing on a long stool and handing over another pot to Kṛṣṇa. On both sides of the door are *gopa*s standing with sticks as if guarding Kṛṣṇa. In the foreground is a pond and trees where monkeys (red and black faced) are shown running, climbing trees, jumping and eating the eatables given by the *gopa*s. The single-storey apartment of the palace has floral designs painted on the walls. On the top right side are a group of ladies coming towards the palace; one of them has hurt her feet and has bent her leg to see. The painting ends in floral pattern on the border.

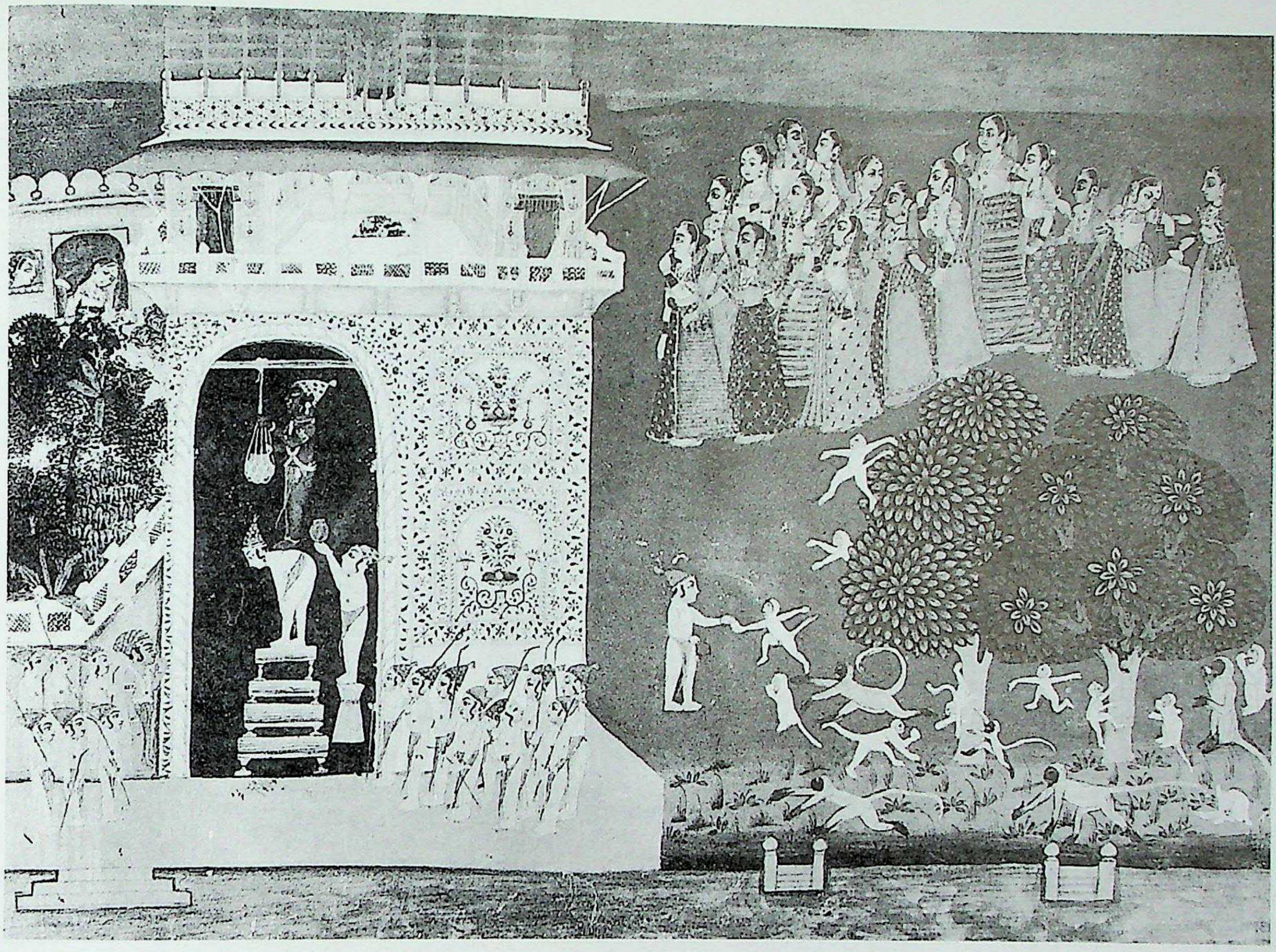


fig. 30 : Kṛṣṇa Stealing Butter, AD 1780.

Another typical, large and profusely illustrated manuscript is *Bhāgavata Daśama Skandha,* in the Mahārājā Sawāī Mān Singh II Museum Acc. No. Ag-102 to AG-471 of V.S. 1849/AD 1792. The size of each painting is 40 x 30 cms. These 366 paintings were prepared for Mahārājā Sawāī Pratāp Singh. As many as sixteen artists worked together in the *Sūratakhānā* to complete these remarkable paintings of the Jaipur School. They were Ciman, Jīvan, Rāmasevaka, Rājū, Gopāla, Sītārāma, Ghāsī s/o Sītārāma, Sāligarāma, Udai, Hukamā, Dwārkā, Hīrā, Lakṣmaṇa, Rādhākiśan, Rāmakiśan and Ghāsī s/o Dayārāma.

Kṛṣṇa goes to Dwārkā

[AD 1792, Size: 40 x 30 cms., Artist: Ghāsī, Coll.: M.S.M. II M., Acc. no.: AG-253 (*col. ill.* XXVII)]

In the top part of the painting Śrī Kṛṣṇa is shown seated, on a maroon carpet discussing with Vṛhatasen in front of the palace complex. A number of utensils, cot, mattresses, pillow are lying. At the back facing the wall are males and females standing in groups.

Outside the gate of the palace complex, the procession is ready to go to Dwārakā. Beautifully decorated chariots, *aṃbābārīs*, horses, elephants with their regalia are ready. Kṛṣṇa with his attendants is seated in an open chariot driven by four horses. Some attendants are on foot too. On left side red border is inscribed in golden letters painted by Ghāsī *citerā*.

The paintings in this set are of mixed quality. In some examples, one notices suave naturalism and delicate rendering of nature. Figures are made short, mostly shown in profile faces. The same is the case with animals like cows, elephants, horses, etc. which are also shown in profile. The subjects painted have movement. The trees are bush like.

The variety of red colour is peculiar and is used in great quantity. The compositional planning is such that various scenes are depicted in a small paper with harmony. Decoration is also given equal importance in the figures and forms. The variety in colour palette makes the painting look attractive, colourful, gay and pleasing to the eyes.

THE RĀMĀYAṆA

The great work of the medieval Vaiṣanava revival, initiated by Rāmaniyā, was furthered by Rāmānanda, Kabīr and Tulasīdāsa. The cult of Rāma was established and he was glorified as human king *par excellence* and an incarnation of God.

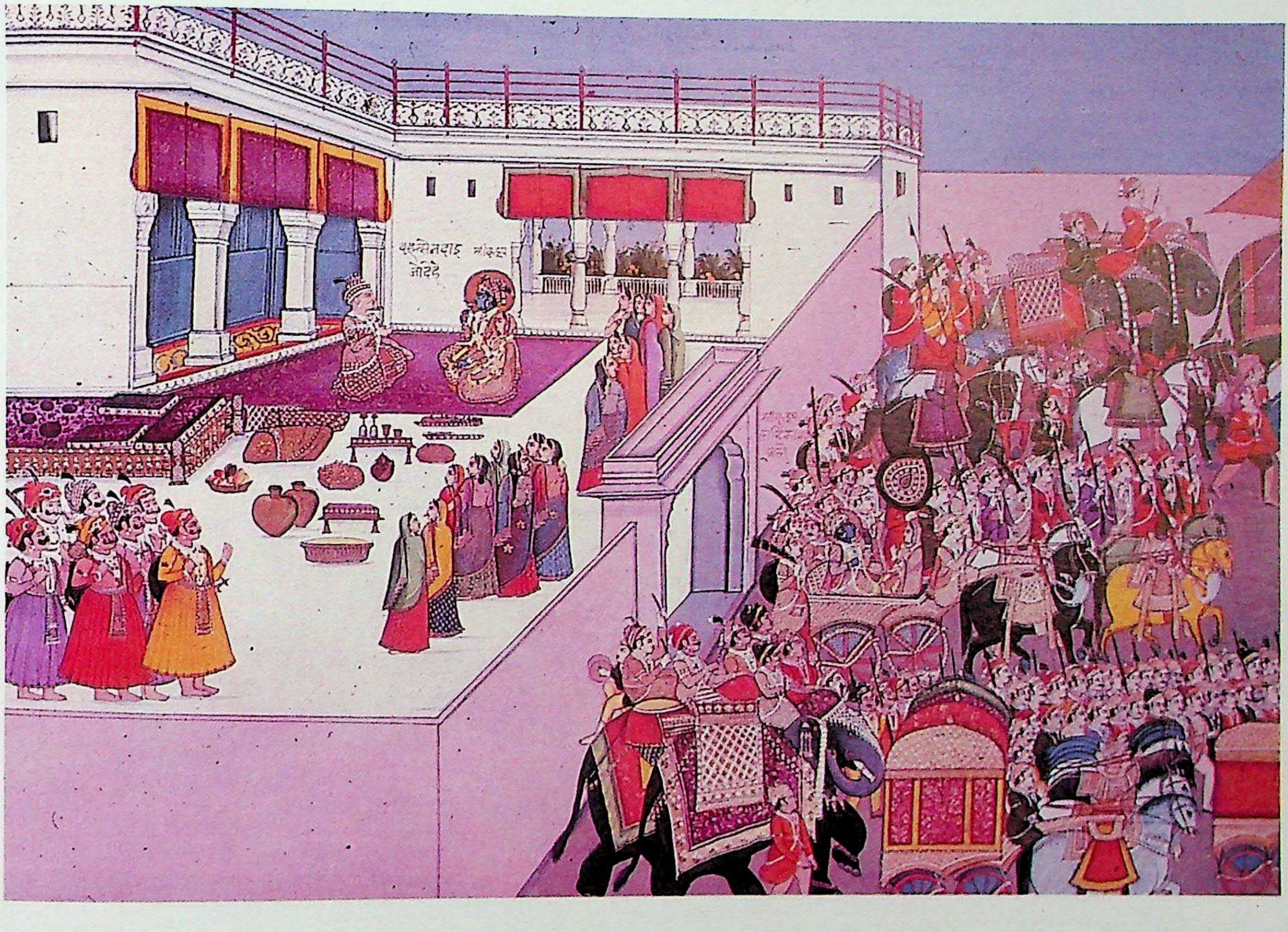
The *Rāmāyaṇa* is a sanskrit epic composed by Vālmīki around fifth century BC. It gained popularity through its Hindi version by the poet Tulasīdāsa (AD 1532-1624).

According to the tradition, Rāma is said to have taken birth in order to quell Rāvaṇa,(the ten-headed demon king of Laṅkā). Some of the events portrayed in the paintings are: Rāma demonstrates his prowess by breaking the bow and gets Sitā's hand in marriage.

Rāma's step-mother, Kaikeyī, forces Rāma into exile for 14 years with his brother Lakṣmaṇa and wife Sītā. In the absence of Rāma and Lakṣmaṇa, Rāvaṇa abducts Sītā in his aerial chariot. Rāma lays siege of Laṅkā and with the assistance of an army of monkeys and bears, slays Rāvaṇa and rescues Sītā.

Sītā successfully goes through the ordeal of fire in order to establish her chastity.

On return from exile Rāma is crowned king but Sītā's chastity is still in doubt and so she is sent to exile, wherein Vāmīki's hermitage the twin sons, Lava and Kuśa are born.



col. ill. XXVII: Bhāgavata Daśama Skandha, 'Kṛṣṇa goes to Dwārkā', AD 1792.

Rāma meeting his mother, Bharata and other relatives

[AD 1806, Size: 32 x 42 cms., Artist: Gumāna, Coll.: N.M.D., Acc. no.: 47.110/182 (Series Rāmāyaṇa) (*fig.* 31)]

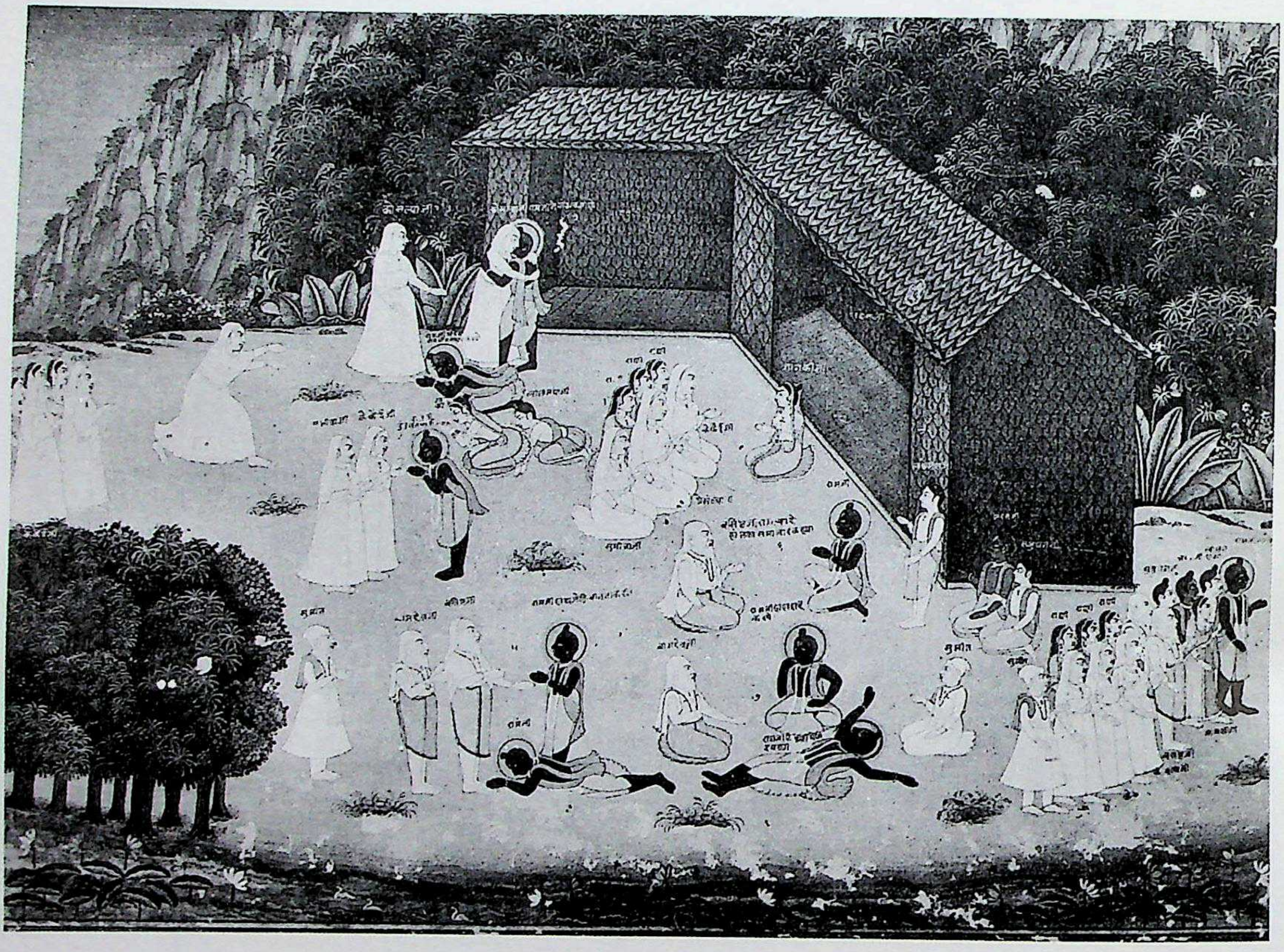


fig. 31 : Rāma meeting his Mother Bharata and other Relatives, AD 1806.

On the top side of the painting are painted groves of mango trees and beyond it are shown hills on which are painted small bushes . Two *kuṭīs* (*parṇaśālā*) are on left side. Mahārānīs, Sumitrā and Kauśalyā, are coming towards the *āśram*. Kauśalyā is shown running towards Rāma. After meeting Rāma, each action is inscribed in white colour on top of the figures like *kauśalyā rāmjī ne gale lagāyo*. Sītā, Rāma, Lakṣmaṇa are doing *namaskār*. Sumitrā and Kaikeyī are again greeted by Rāma. Jānakījī is seated with folded hands in front of Kauśalyā, Sumitrā and Kaikeyī and other *Rānī*s.

Rāma is talking to Vaśiṣṭhajī, Sumīt and Bāmdevajī with folded hands; he is shown falling flat on earth after hearing the death of his father Rājā Daśaratha by Vaśiṣṭhajī. On the right side are Rāma, Lakṣmaṇa Sītā, Bharata, Śatrughna Vaśiṣṭha *ṛṣi*, Kaikeyī, Sumitrā, Kauśalyā, and Jānakī. The foreground has river with ducks, fishes, lotuses. The colour of the painting is peeled off from the bottom side.

Bharata and Śatrughna in Bhāradvāja's Āśram

[AD 1805, Size 31 x 42.5 cms., Artist: Lekhmā *citerā*, Coll.: N.M.D., Acc. no.: 47.110/187, (Series *Rāmāyaṇa*). Text on reverse: *Ayodhyā Kāṇḍ 2, Sarg 8, pāno 48, senā ne to āśram su dorī derā divayaco svī banāī lekhmā citerā ki. (fig. 32)*]

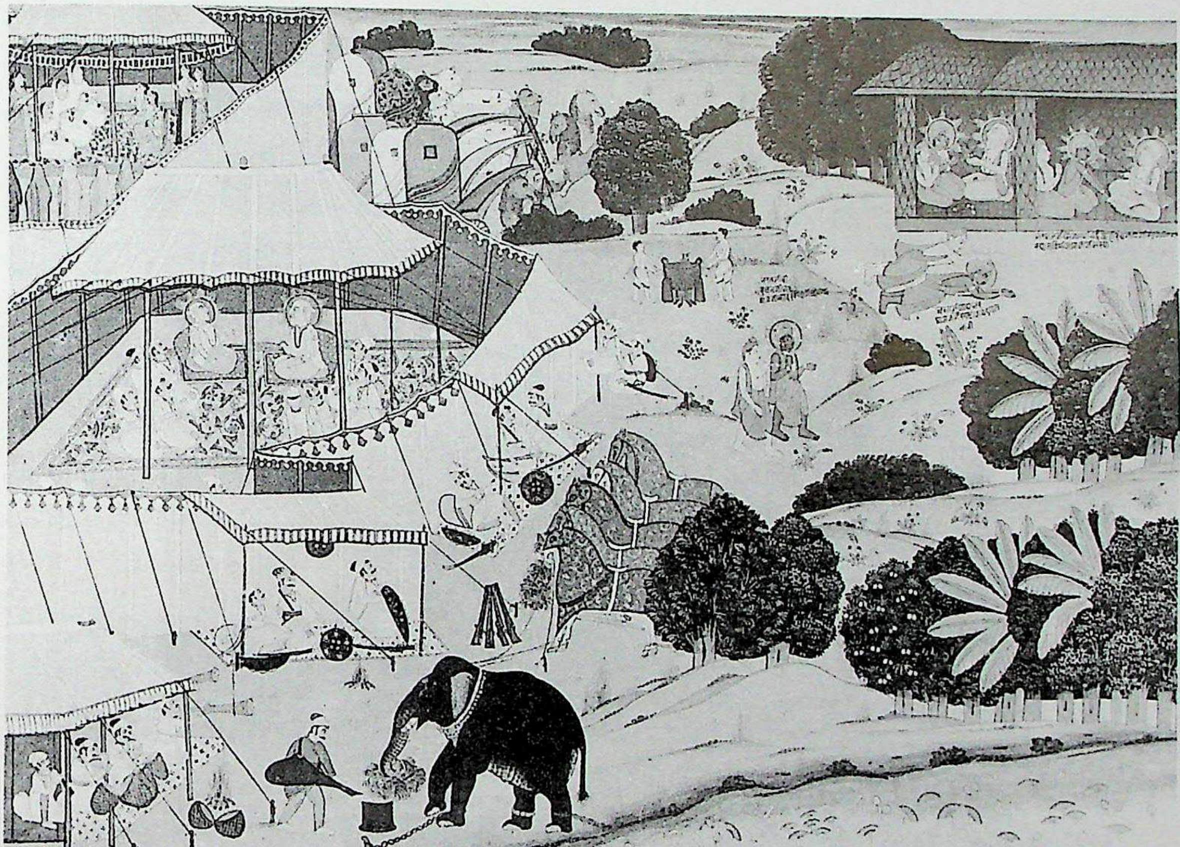


fig. 32 : Bharata and Śatrughna in Bhāradvāja's Āśram, AD 1805.

The painting shows Bharata with his entourage camping on the way side near the Bhāradvāja *āśram*. On the top left side is canopy of *śāmiyānā* where all the three mothers (Kauśalyā, Kaikeyī and Sumitrā) are seated with some royal ladies and some maids are standing facing them. Outside the *qanāt* are the camels with *aṃbābārīs* (in which the ladies of the entourage must have travelled). The centre *śāmiyānā* with a bigger canopy has two *ṛṣi*'s seated on a carpet in conversation with each other. Within the outer circle of red *qanāts* are two smaller canopies each at a distance under which are guards with shields and swords, some of them resting on *masnad* and others shown in relaxing postures. In the foreground is another tent where musicians are playing *naqqārās* and horns. Horses in line are tied with ropes to iron rods which are dug in the ground. The ropes are tied to support the tents and *qanāts*. A man is giving water to the elephant whose two legs are tied by chains. On the top right side corner of the painting are seated in a cottage, Bharata (with nimbus); Śatrughna with folded hands in front of the Bhāradvāja *ṛṣi* and in the other cottage is Bharata shown touching the feet of the *ṛṣi*.

THE MAHĀBHĀRATA

The *Mahābhārata*, another great epic, describes the battle fought on the plains of Kurukṣetra between the Kauravas and the Pāṇḍavas, symbolising fight of evil against good.

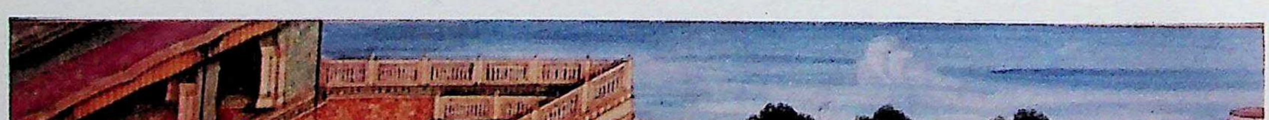
There are one hundred Kauravas (of whom the chief is Duryodhana) and five Pāṇḍavas (Yudhiṣṭhira, Bhīma, Arjuna, Nakula and Sahadeva).

The story goes that the five Pāṇḍavas were invited to a festival at the Kuru court, and while there, Yudhiṣṭhira was persuaded to gamble with Śakunī; the latter played unfairly and won in succession Yudhiṣṭhira's wealth and kingdom, his brothers, himself and their wife Draupadī. The latter is miraculously saved from Duḥśāsana's insults by the Lord Kṛṣṇa.

The five brothers and Draupadī were released but go into exile for 13 years. At the end the Pāṇḍavas destroyed the Kurus in the eighteen days war that was the *Mahābhārata*. The *Mahābhārata* set of Sawāī Rāma Singh period (AD 1848) contains 71 paintings.

An old Ṛṣi comes to the Rājā

[AD 1850, Coll.: M.S.M. II M., Acc. no.: AG-1035 (*col. ill.* XXVIII)]



col. ill. XXVIII: Mahābhārata set, 'An old Ṛṣi comes to the Rājā', AD 1850.

On the first floor of the palace outside the *bārādarī* are seated the *rājā*, *ṛṣi* and other court people. The whole terrace is carpeted and on it are spread smaller carpets on which the *rājā* is seated with *masnad* and pillow. The *ṛṣi* is also seated holding the *vīṇā*. Down below on the ground floor of the palace are hundreds of people of the court who have gathered to see the *ṛṣi*. The *rājā* is talking to the *ṛṣi* and at the back are attendants standing with *morcal*. A halo is shown around the heads of the *ṛṣi* and the *rājā*. At the gate is shown the *rājā*, again, seated on a four-wheeled chariot going out of the palace.

The palace complex is surrounded by masonry wall with uniform *kaṅgūrā*s with a huge gate in front.

The trees in the palace compound as well as at the back of the high wall are beautifully painted showing light and shade. The blue sky has scanty white clouds. The chiaroscuro of the architectural setting is done to give three-dimensional effect.

Sarasvatī (Black in complexion)

[AD 1850, Size: 9″ x 7″, Coll.: M.P.G.B., Acc. no. : PG-5a.87 (*fig*. 33)]

Dark complexioned Sarasvatī attired in *lehaṅgā, colī, dupaṭṭā* is seated on a beautifully carved and decorated chair with a *chatra* on top. She is holding the *vīṇā* in both her hands (playing position). Her feet are resting on the lotus. A trellis wall is carved in beautiful design in the background. The foreground has lotuses with leaves and exquisite designed floor. She is wearing a crown and ornaments. A decorated candle-stand with a bird on top is kept in front of her.

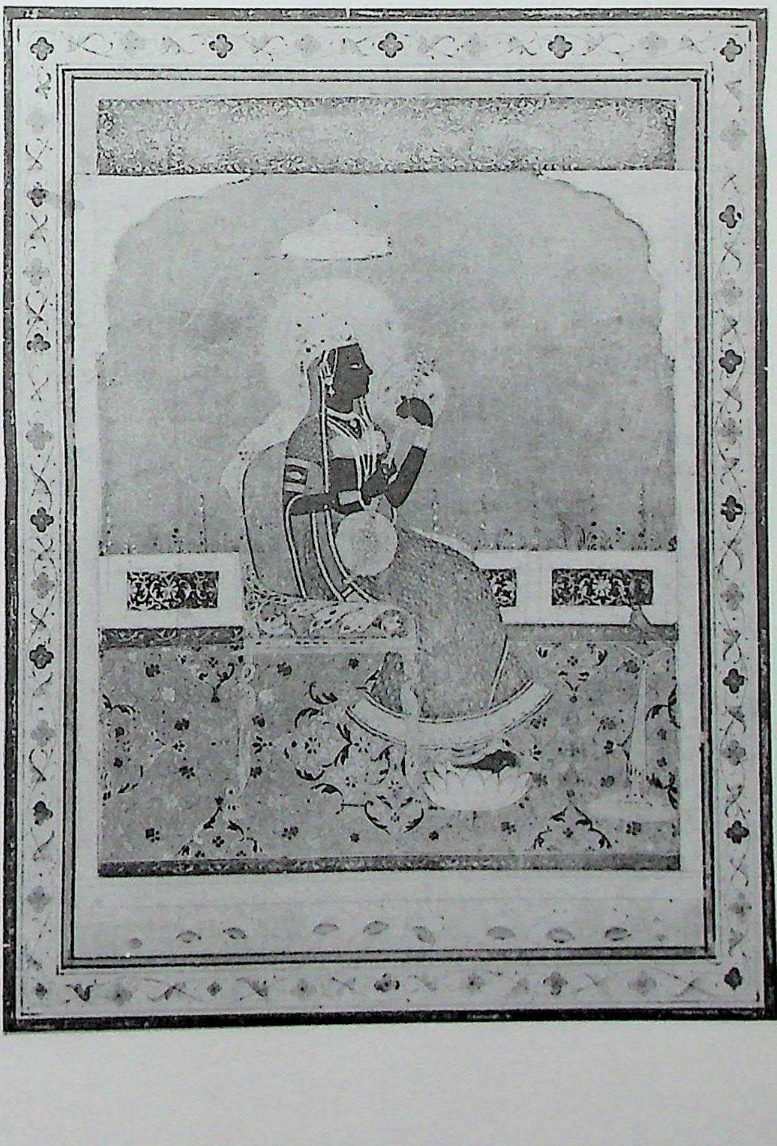


fig. 33 : Sarasvatī Black in Complexion, AD 1850.

GANEŚA

A short pot-bellied deity with four arms and an elephant head is known to be one of the most popular Hindu deities and is considered to bring good luck and remove all obstacles. He is the god of wisdom, and prudence, a good scribe and learned in the scriptures. He is the son of Śiva and Pārvatī.

According to mythology, once Śiva, in anger, cut off Gaṇeśa's head. To comfort the grieving Pārvatī, Śiva sent messengers all around to bring to him the head of the first creature they saw. That happened to be an elephant whose head was planted on Gaṇeśa.

Four-Handed Gaṇeśa Dancing

[AD 1800-25, Coll.: M.S.M. II M., Acc. no. : AG-1286 (*col. ill.* XXIX)]

Four-handed Gaṇeśa is shown in a dancing position in the centre of the painting. On both sides are two ladies with a *morcal* in one hand and a plate of *laḍḍū*s in the other. Down below are two men of short stature dancing and are shown wearing red colour *jāmā*. A rat in black colour is depicted in the foreground. Above from the sky the gods are pouring flowers. Greyish blue background constitutes the sky.

ŚAKTI DEVĪ AS DEMON SLAYER

Devī, the consort of Śiva, is the most powerful and complex of all goddesses. She is Śakti, Female energy, and as Pārvatī, Satī, Durgā and Kālī, who embodies both the benign and fierce aspects of nature. Devī is frequently represented in the character of *Mahiṣāsurmardinī,* the slayer of *asur* Mahiṣa. She is shown as beautiful and is regarded as the symbol of fertility and also that of ferocity. Devī rides a tiger and has eight hands. She is depicted as Durgā killing the demon.

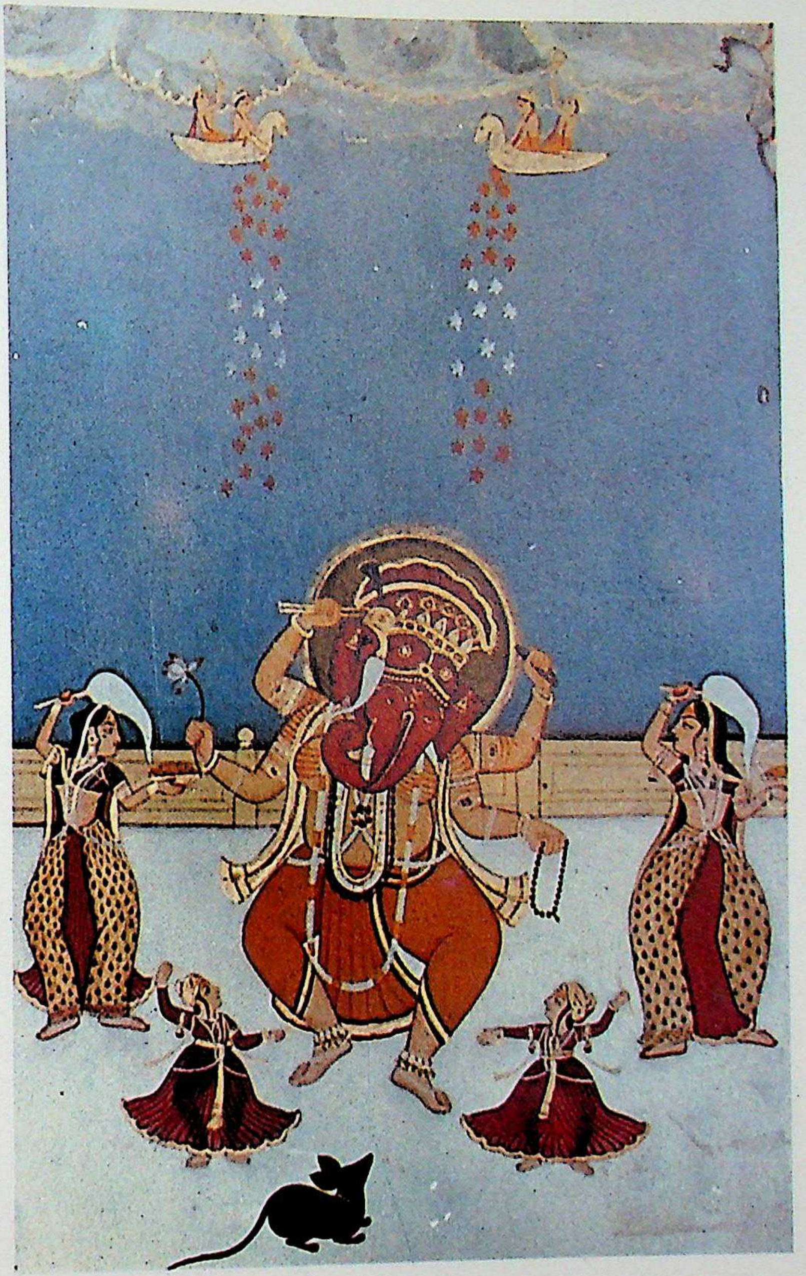
Devī with Gaṇeśa attended by Bhairavas

[AD 1870, Coll.: N.M.D., Acc. no.: 47.110/567 (*fig.* 34)]

The eight-handed Devī is seated on an *auraṅg* with cushioned *masnad* at the back. A *chatra* covers her head. She wears a peacock feather designed *ghāghrā*. She is shown with full face in front and an halo around her head. She is heavily ornamented and wears a crown. On the left is the pot-bellied four-handed Gaṇeśa seated on an *āsan,* with *masnad* at his back. A small rat is shown on his left. To the right are Bhairavas standing wearing short trousers and long *patākā*s covering their shoulders and waist. The floor has a beautiful design and a lion sits on the gate of the wall in the foreground.

DURGĀ PĀṬH SET NO. 1

The *Durgā Pāṭh* set at the Sawāī Mān Singh II Museum consists of 102 paintings (AG-1 to 101). The size is the same: 40.5 x 30 cms. They have a violet border and were completed in AD 1799. One painting No. 20 is missing. Mahārājā Sawāī Pratāp Singh the great lover of art and a Vaiṣṇavite by his religious



col. ill. XXIX:Four-Handed Gaṇeśa Dancing, AD 1800-25.

thought, was totally absorbed with the *Bhakti* movement in the later part of his reign and it was during his time one finds exquisite examples of Jaipur School of painting. This set was painted within seven years of the Bhāgavata set and is different from the later set painted by Jaipur painters in a very competent manner. The whole set is concentrated on the great goddess Devī Durgā who is depicted in a violent spirit of destruction. The fight with fierce-looking demons and enraged animals is shown in beautiful colours. Swords, knives, arrows and round, triangular and square shields are also shown.

Patches of small bushes, with one or two flowers are on the ground, which are beautifully modelled by darker shades showing distance and depth. White clouds swirling up with colours of sunset are in

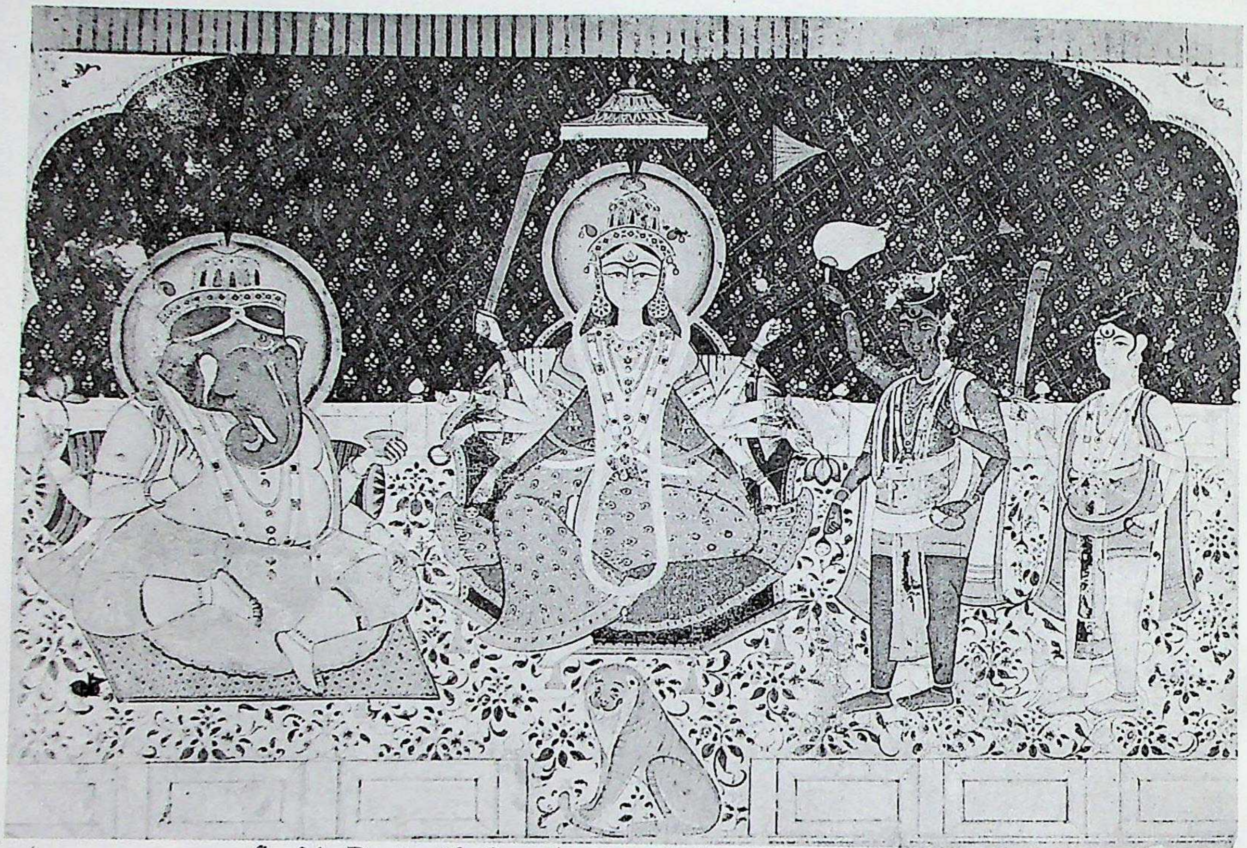


fig. 34 : Devī with Gaṇeśa attended by Bhairavas, AD 1870.

the background. Gold is mostly used for decorating the clothes worn by demons, etc.

With compositional planning and symbolic colour scheme, the paintings have traditional flair. Here, too, the main figure is shown a little bigger in size than the other figures. The paintings express vigorous movement almost dominating the whole background. The Painting has violet thick border on which are inscribed letters in gold. This set includes AG-76a and AG-76b painted by Hukamā and Gopāla artists respectively.

Indra Fights

[AD 1799, Artist: Gopāla, Coll.: M.S.M. II M., Acc. no.: AG-14 (*col. ill.* XXX)]

The paintings of this set are planned in a very different manner. On top of the extreme left hand border is gold inscription: *Durgāpāṭh ko pāno*-13 (*Durgāpāṭh*'s 13 page). Down below on the left border is a little smaller inscription giving the name of the artist—*banāyo gopāl citerā* (painted by Gopāl artist). The centre of the red border has the title of the Painting. In between the paintings the names of Indra, Vāyu, Śrī Durgā, Agnī, Sūrya, Varuṇa, etc. are written. These gods are painted on their *vāhana* and all of them are shown fighting with the buffalo demons. Arrows are scattered all over.

War between Devī and Demons

[AD 1799, Artist: Rāmasevaka, Coll.: M.S.M. II M., Acc. no.: AG-20 (*col. ill.* XXXI)]

The war between *Devī* and Demons is shown in progress. *Devī* Durgā on her *vāhana* (lion) is resplendent like the rising sun. With all her fury she is fighting the fierce looking demons — Asurā and Mahiṣāsura with the help of an array of weapons held in her 18 hands. The demons too are violent of spirit and are having swords, knives, shields and arrows of different shapes and design. People on foot are also aiming their bow and arrow at the demons. The extreme left hand violet border has a golden inscription; '*Durgāpāṭha*'s 14 page'. Down below is a smaller inscription giving the name of the artist Rāmasevaka. In the centre is written the description of the Devī and on the right is Asurā and Mahiṣāsura holding weapons.

The artists who prepared this set were Rāmasevaka, Gopāla, Udai, Hukamā, Lakṣmaṇa, Sāligrāma, Jīvan, Ghāsī, Rāmakiśan, etc.

DURGĀPĀṬH SET NO. 2

Durgāpāṭh set no. 2 consists of 28 paintings. It was commissioned by Mahārājā Rām Singh in AD 1835 serial nos. AG-494 to AG-521 and painted by Rāmacandra Musāvir.

Madhukaiṭabh Fights Viṣṇu

[AD 1835, Artist: Rāmacandra Musāvir, Coll.: M.S.M. II M., Acc. no.: AG-509 (*col. ill.* XXXII)]

Madhukaiṭabh is shown fighting with Viṣṇu in the swirling ocean below a blue sky. All the three figures are depicted in their ferocious form. The four hands of Viṣṇu are in action along with the movement of the feet.

Depiction of Common People

Artists fancied to paint the common folk too.

Bhīlanī with a rabbit

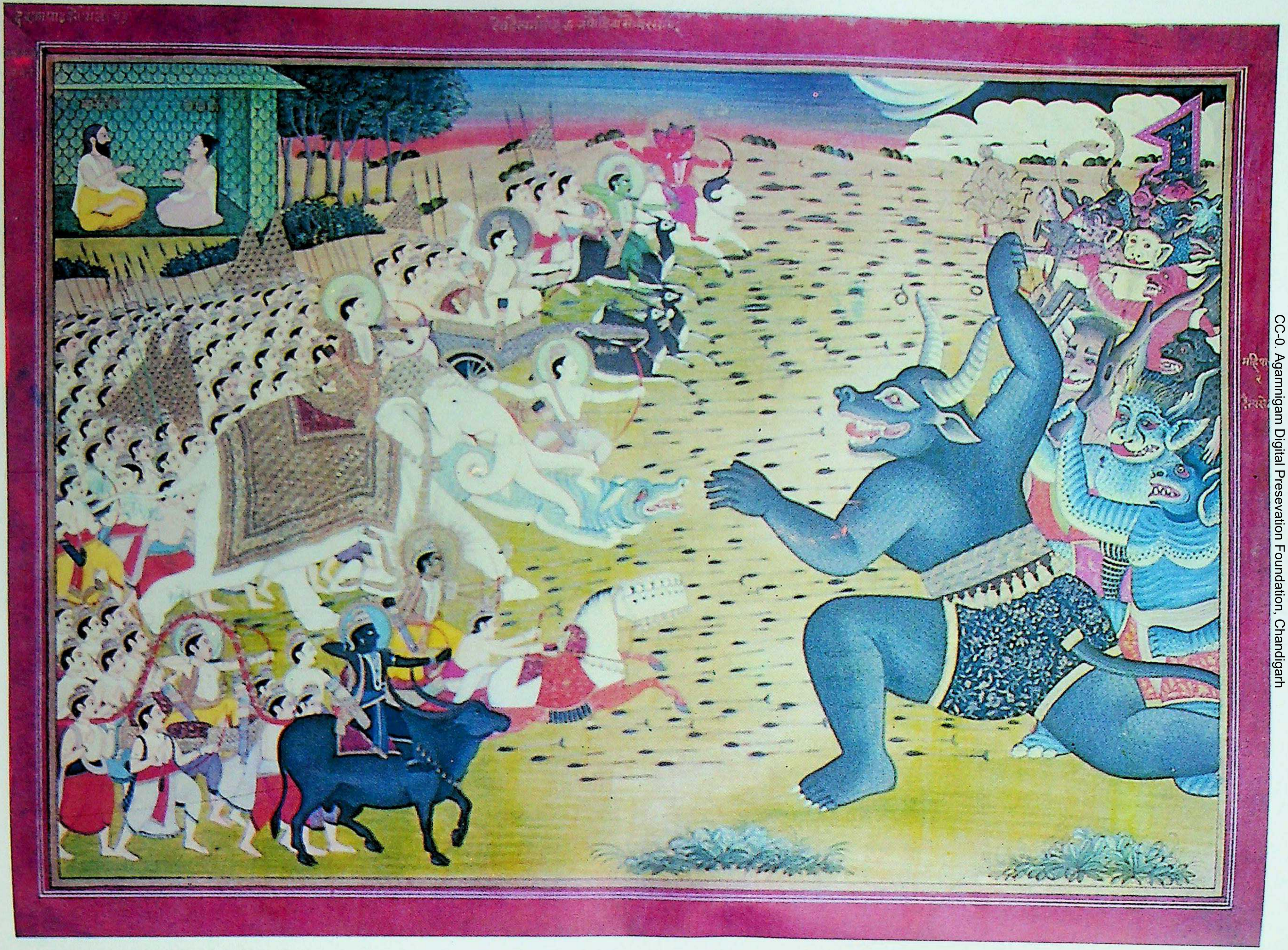
[AD 1750, Coll.: K.S.S.M., (*col. ill.* XXXIII)]

A female of short height and stout body wearing black pleated skirt is standing with a child in one hand and holding the legs of a brown rabbit (which is upside down) with the other hand. The child is naked with only a pleat of hair on his head. *Bhīlanī* is shown wearing rings in her ankles, striped *oḍhnī*, green with red bordered *colī*.

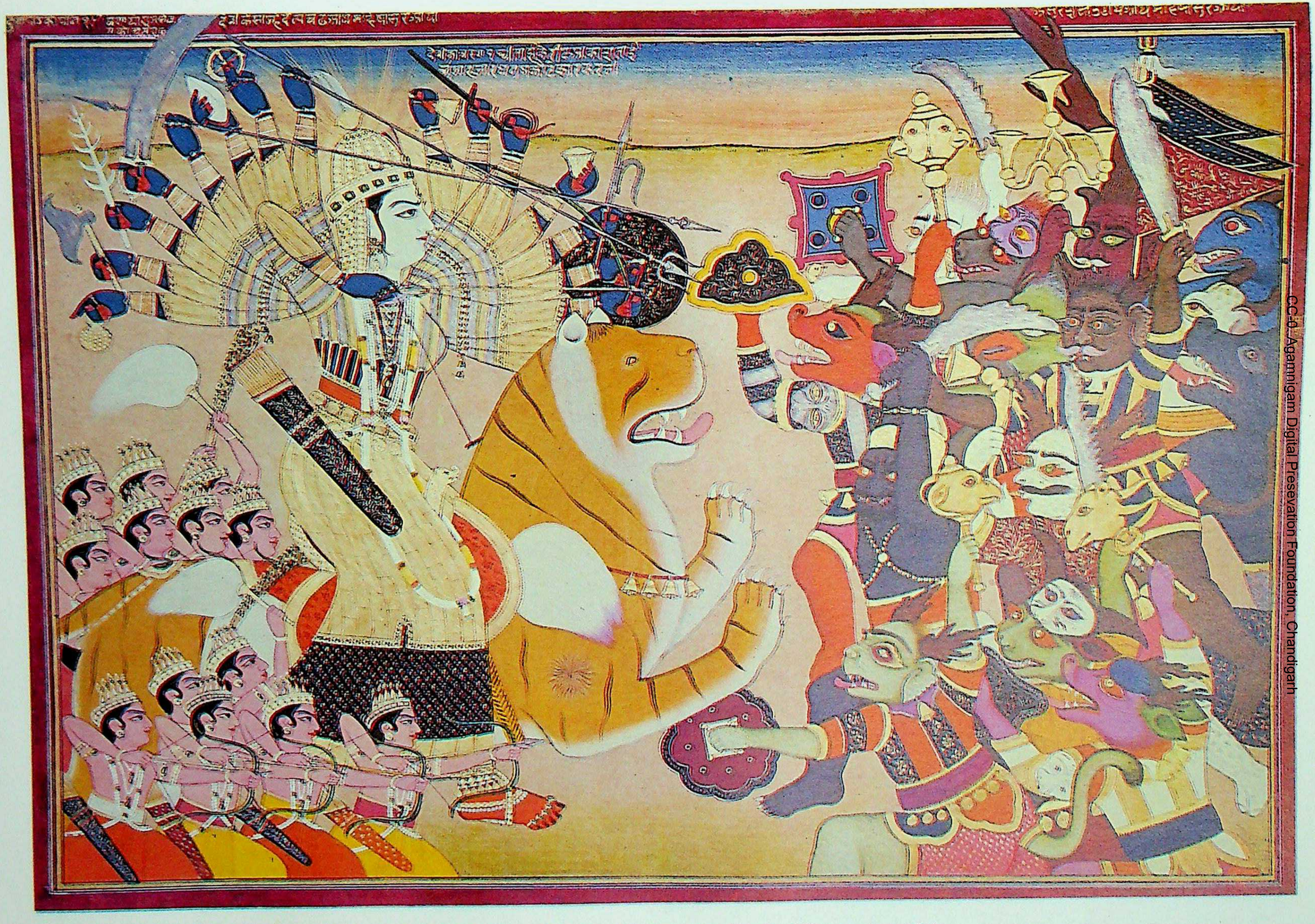
Jain Monk Preaching

[AD 1775, Coll.: K.S.S.M., (*col. ill.* XXXIV)]

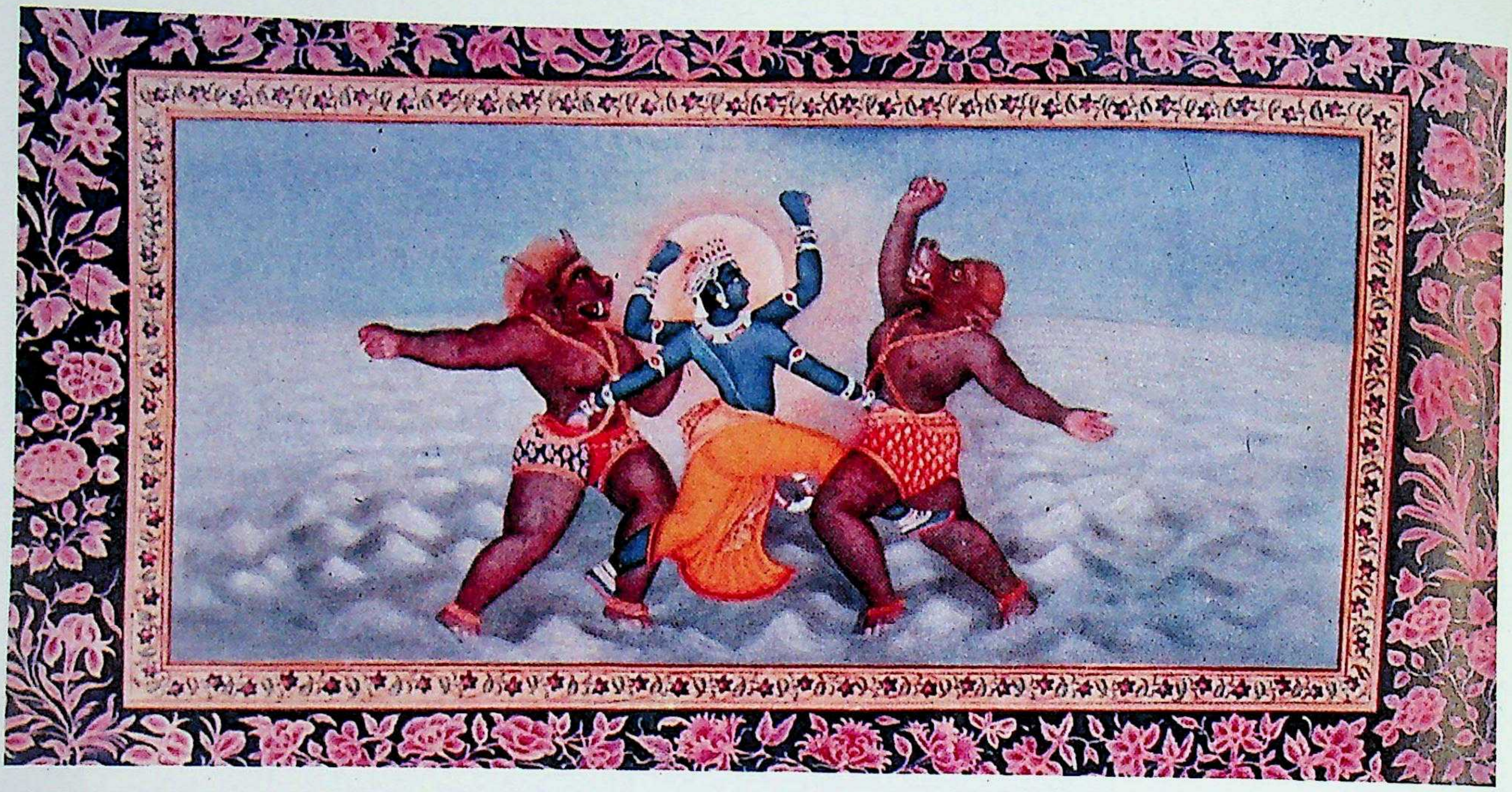
A Jain monk is seated on a red carpeted dais. He wears a black shawl, with white border and a *dhotī*, and is shown preaching the Mahārājās, ladies and children of the royal household who are seated in



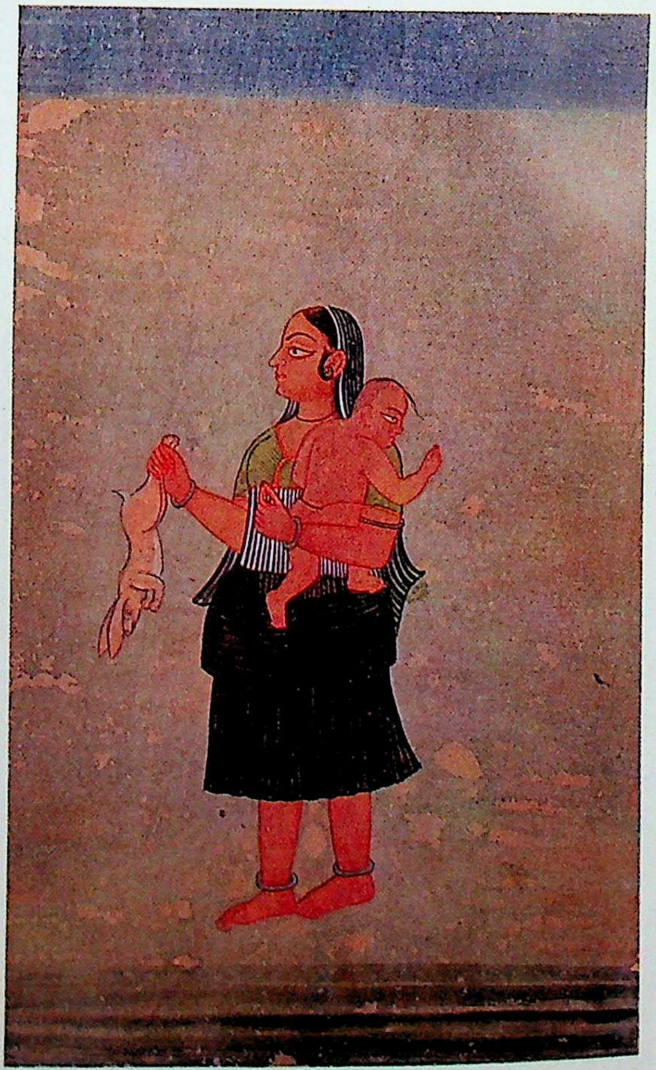
col. ill. XXX: Durgā Pāṭh set, 'Indira Fights', AD 1799.



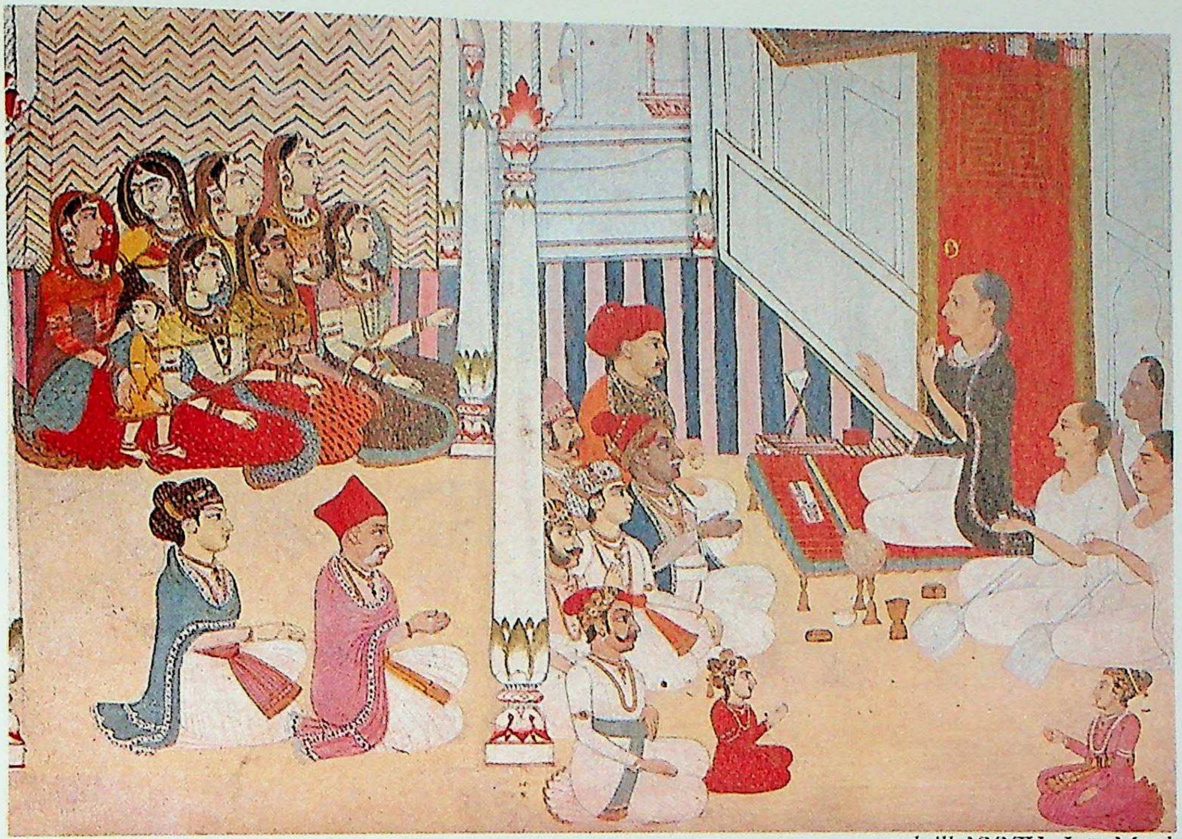
col. ill. XXXI: Durgā Pāṭh set, 'War between Devī and Demons', AD 1799.



col. ill. XXXII:Durgā Pāṭh set, 'Madhukaiṭabh Fights Viṣṇu', AD 1835.



col. ill. XXXIII: Bhīlanī with a Rabbit, AD 1750.



col. ill. XXXIV: Jain Monk Preaching, AD 1775.

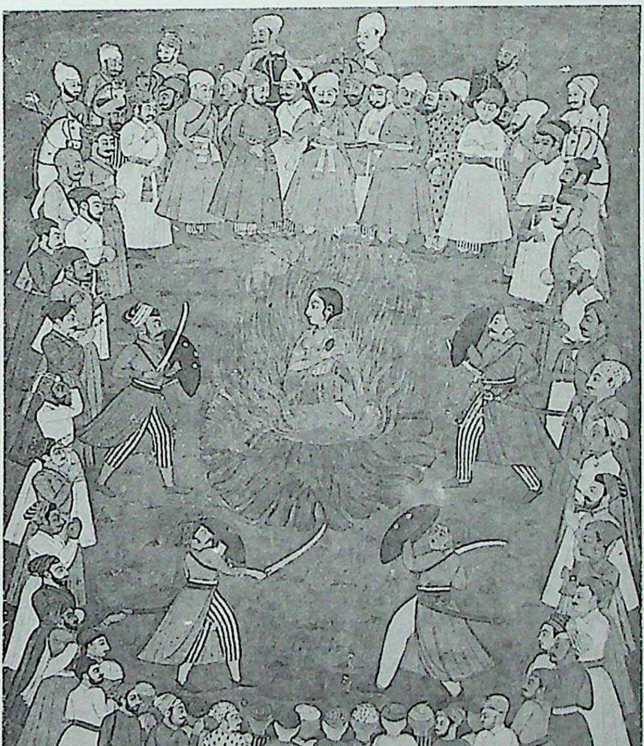


fig. 35 : Woman Performing Sati, AD 1725.

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front row. Next to the Jain monk are seated with folded hands, three of his disciples attired in white robes. The interior of the apartment has pillars carved in lotus petal design. A chick covering, at the back of the seated group of ladies, gives a purdah for the females.

Woman Performing Satī

[AD 1725, Size: 17.1 x 24.7 cms., Coll.: P.W.M.B., Acc. no. 56-33 (*fig.* 35)]

In the centre of the painting, a woman is seated with coconut, on the lit pyre to perform *satī*. Four men with swords and shield wearing puggaree and *jāmā* are guarding the pyre. Groups of men are standing all round some talking; some with folded hands; some at the back are seen on horses.

Wrestlers

[AD 1850, Coll.: M.S.M. II M., Acc. no.: AG-1274 (*fig.* 36)]

Two wrestlers are wrestling with each other. They are in movement as their hands and legs are entangled with each other; they are wearing long undergarments; their hair are shaved in style.

Petting

[AD 1800, Artist: Gumāna, Coll.: K.S.S.M. (*col. ill.* XXXV)]

The princess is shown seated on a sofa put on a balcony with railings, and on her laps is seated another princess facing her. She is petting her by holding her chin. The sofa is covered by a canopy held by brass poles; a curtain is hung behind.

Attendants with flywhisks are standing at the back of the princess and are wearing full sleeve long *jāmā*s, *chūḍidār pyjāmā*s and ornamented caps. In front of them are two lady attendants without caps, one standing with folded hands and the other holding a pot. The background has lush green trees with vast landscape ending in swirling clouds.

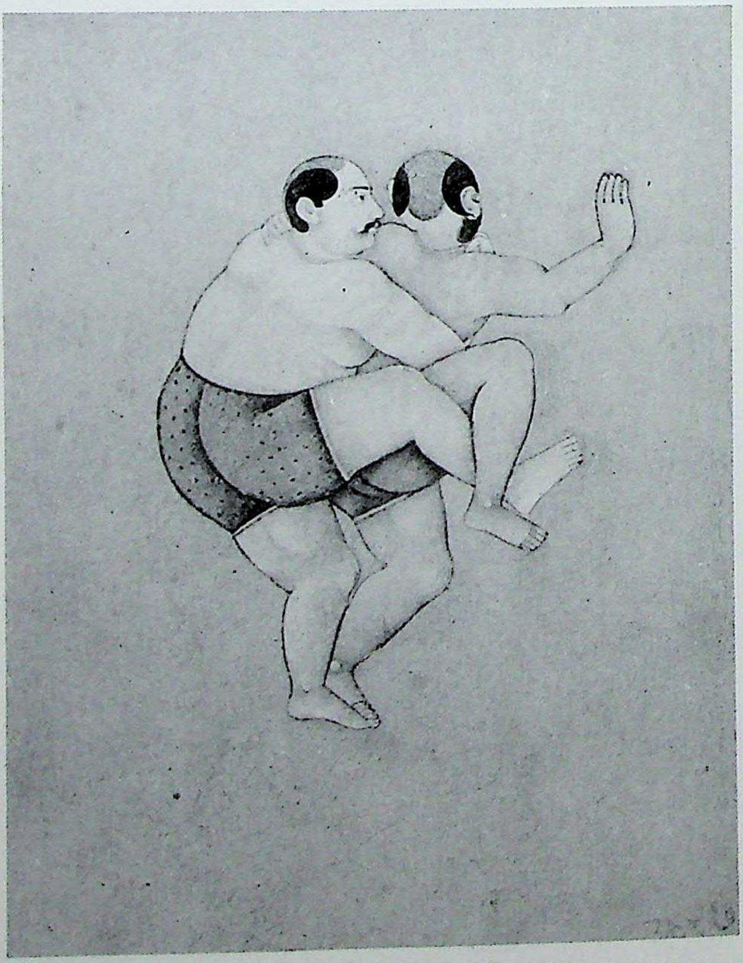
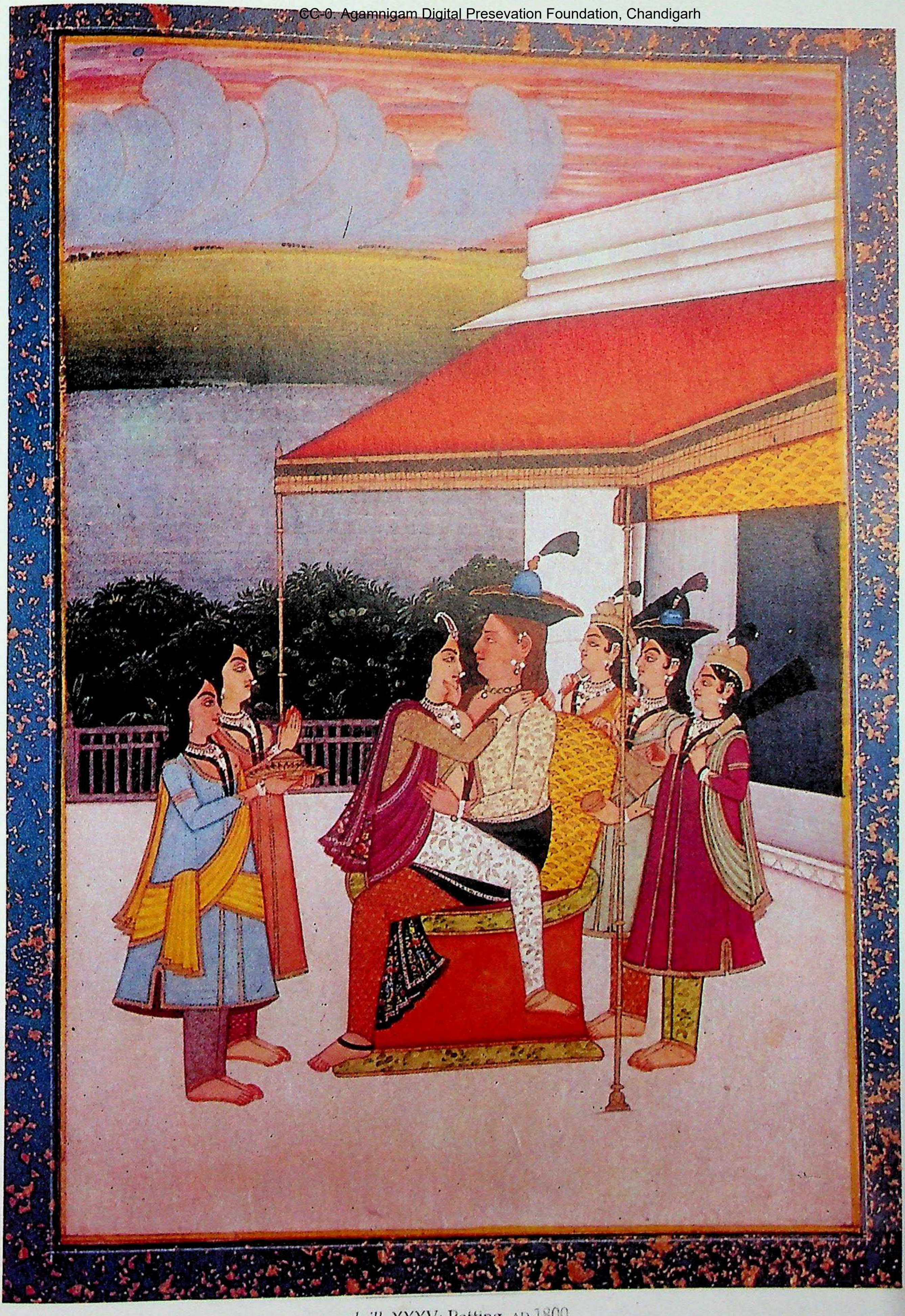


fig. 36 :Wrestlers, AD 1850.



col. ill. XXXV: Petting, AD 1800.

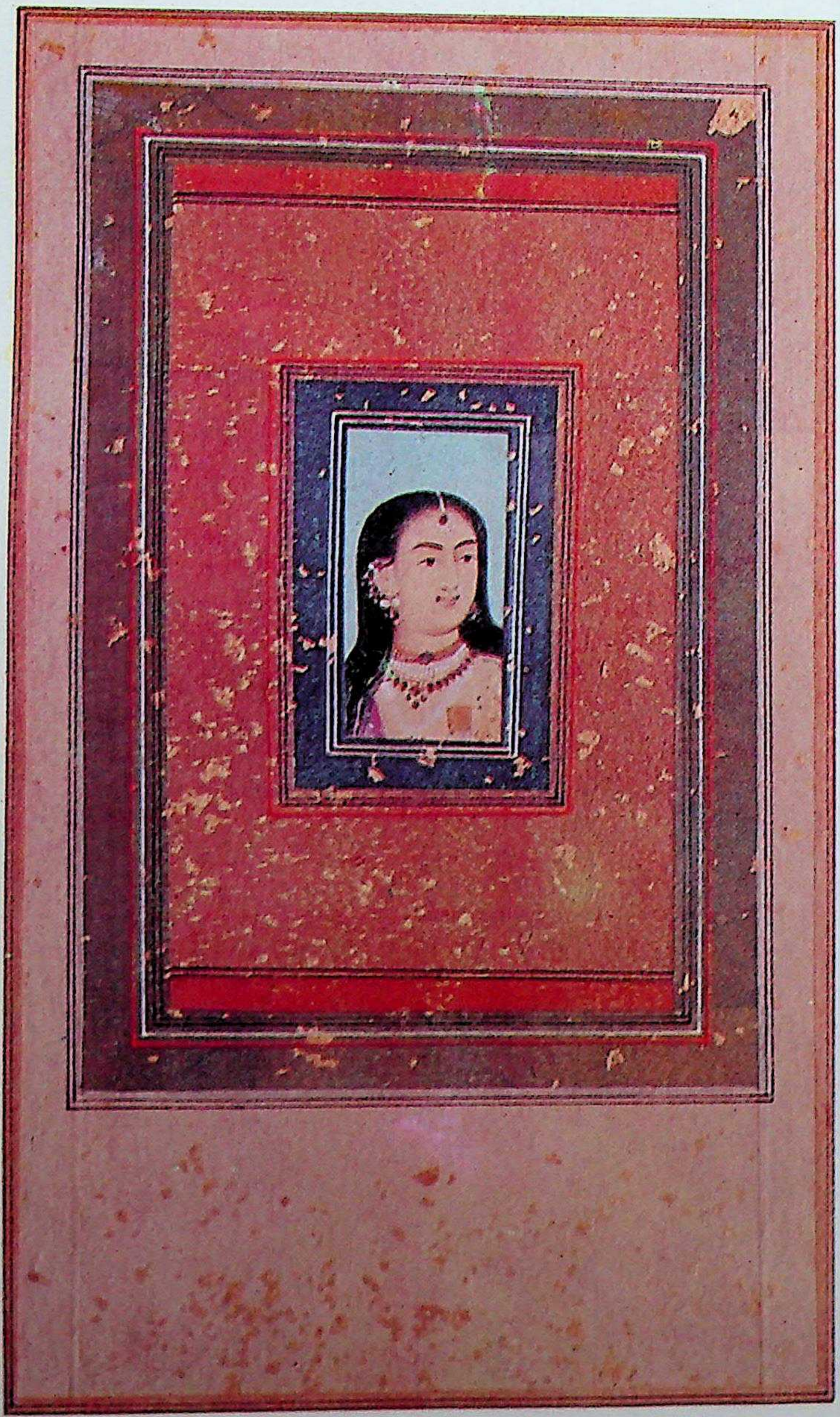
Nāyikās

The artists adopted numerous styles in portraying the female forms. Some of the examples are:

Lady's Bust Portrait

[AD 1850, Coll.: K.S.S.M. (*col. ill.* XXXVI)]

This is a bust portrait of a *nāyikā,* who is wearing a *ṭīkā*, earrings and necklace. Her hair fall on the shoulders and front bust. Above the head is painted turkish blue colour. The portrait has numerous broad and thin borders of brown, cream, green and blue colours.

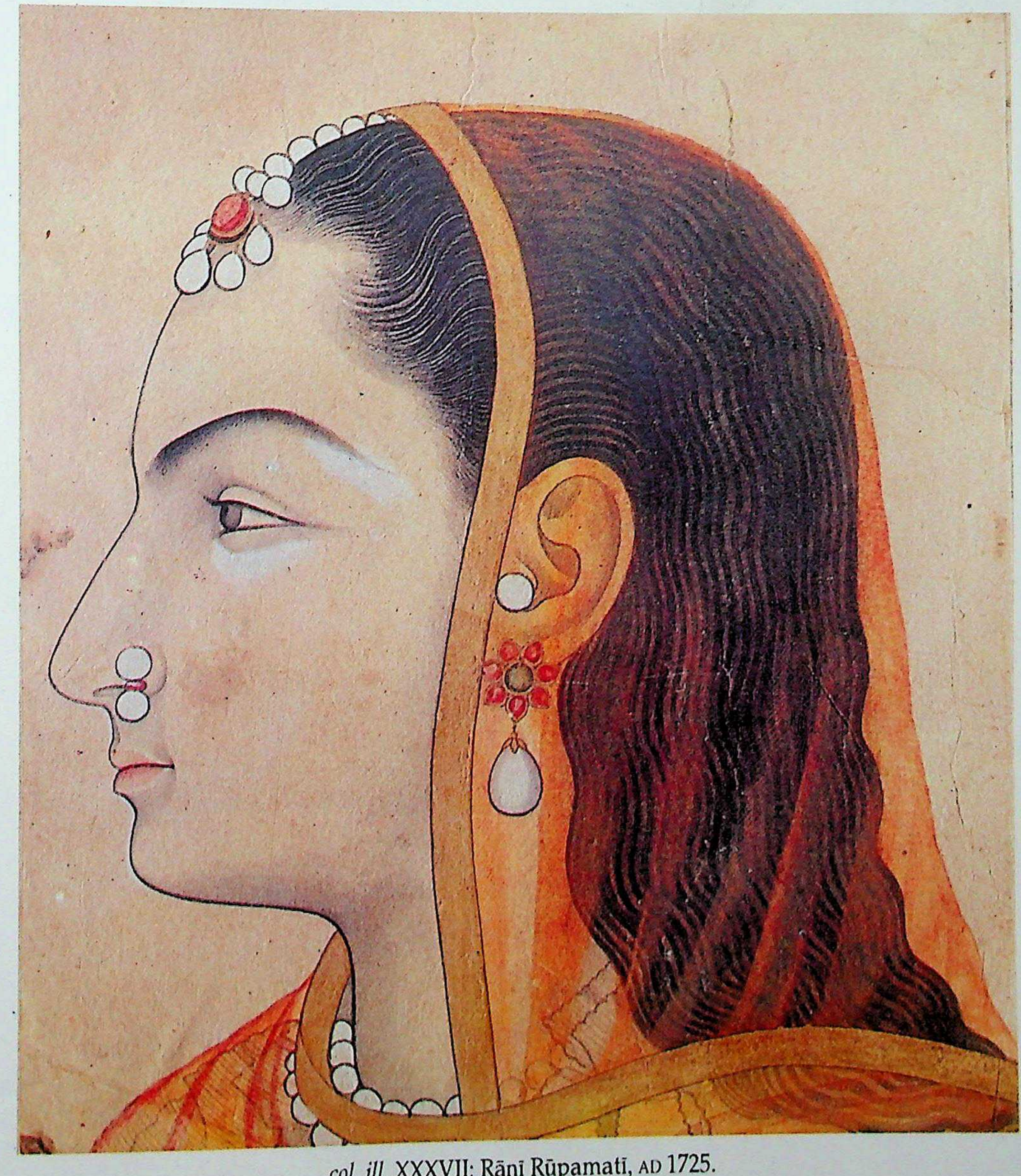


col. ill. XXXVI: Ladies Bust Portrait, AD 1850.

Rānī Rūpamatī (Bust Portrait)

[AD 1725, Coll.: K.S.S.M. (*col. ill.* XXXVII)]

It is a bust portrait of *Rānī* Rūpamatī. Side view of her face is done with detail. She is wearing a transparent orange *oḍhnī* from which her hair, earrings and necklace are visible. She has white and red beaded nose ring and *ṭīkā* on her forehead. Chiaroscuro of her hair is done beautifully and each detail of hair is visible from the *oḍhnī*. The bottom of thick blue border has an inscription in Hindī — *Rānī Rūpamatī*.



col. ill. XXXVII: Rānī Rūpamatī, AD 1725.

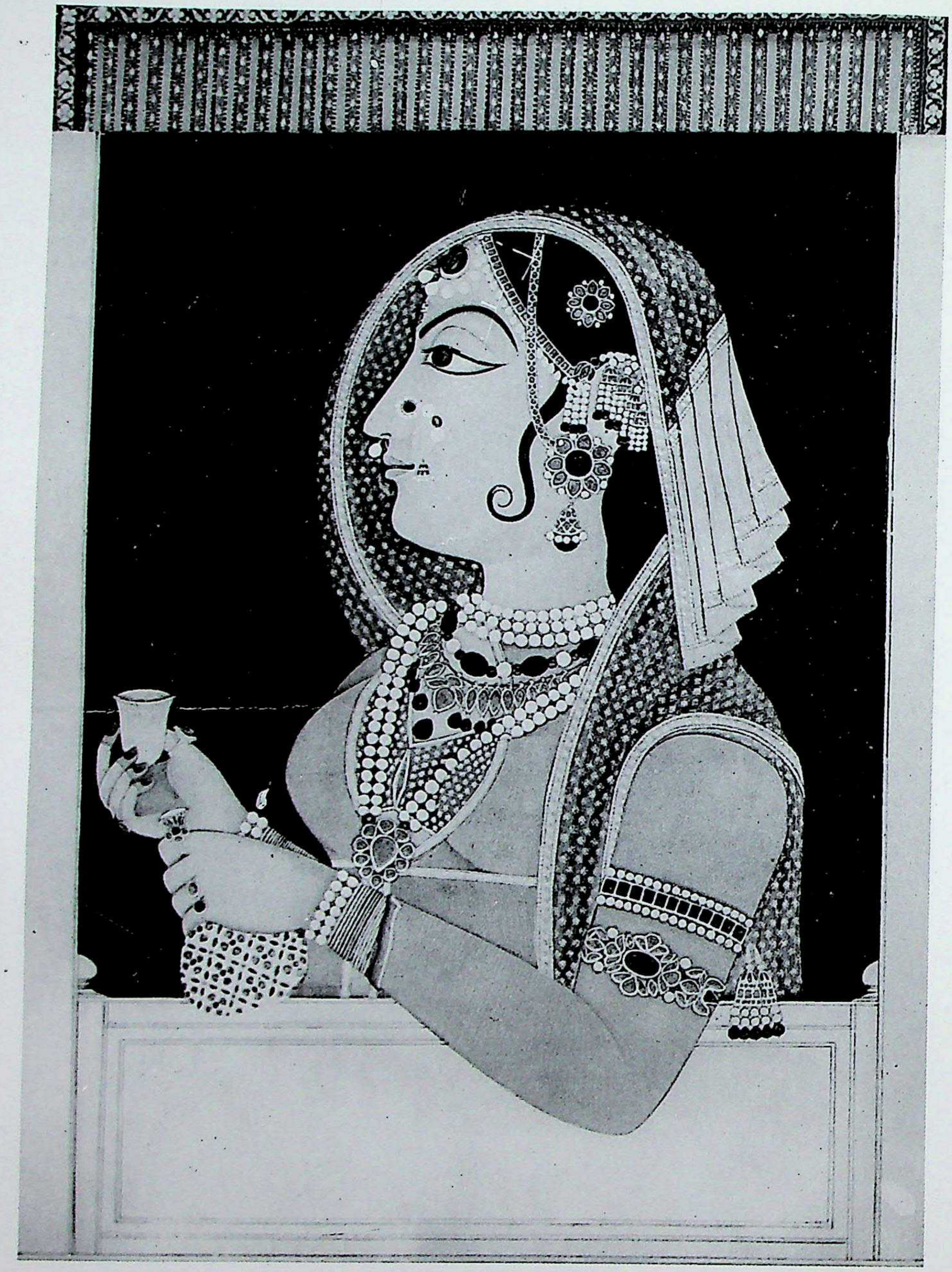
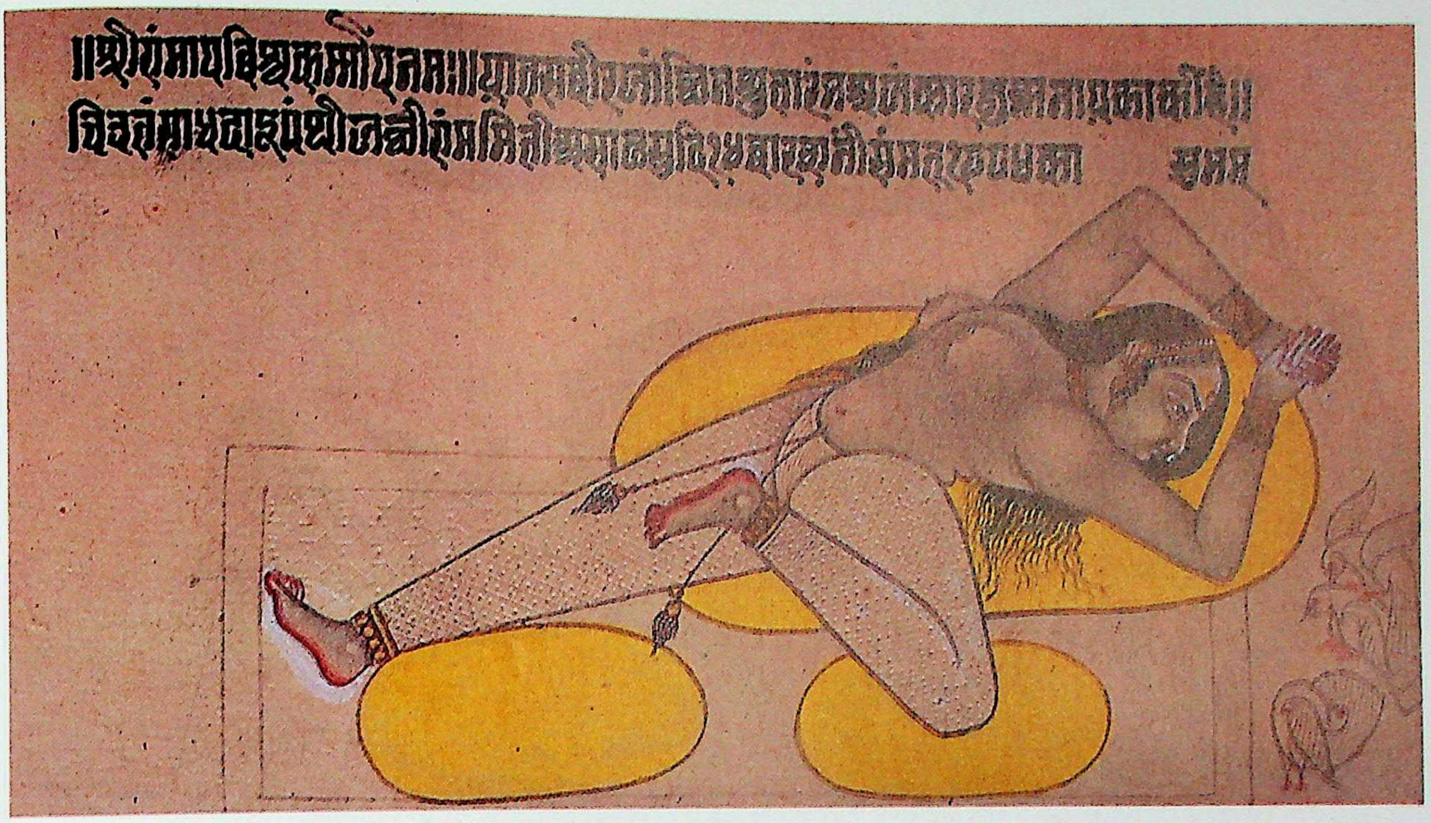


fig. 37 : Lady with Cup and Flask, AD 1800.

Lady with Cup and Flask

[AD 1800, Coll.: M.S.M. II M. (*fig*. 37)]

It is a colour bust portrait of a lady at a window holding a cup and a flask. She is wearing gold studded heavy jewellery in the neck, rings, earrings, *nath* in the nose and *ṭikā* on the forehead. The pleated border of the *oḍhnī* is falling from the head. At the top the window hangs red and green curtain. Golden border is painted on all sides.



col. ill. XXXVIII: Nāyikā in Reclining Position, AD 1827.

Nāyikā in a Reclining Position

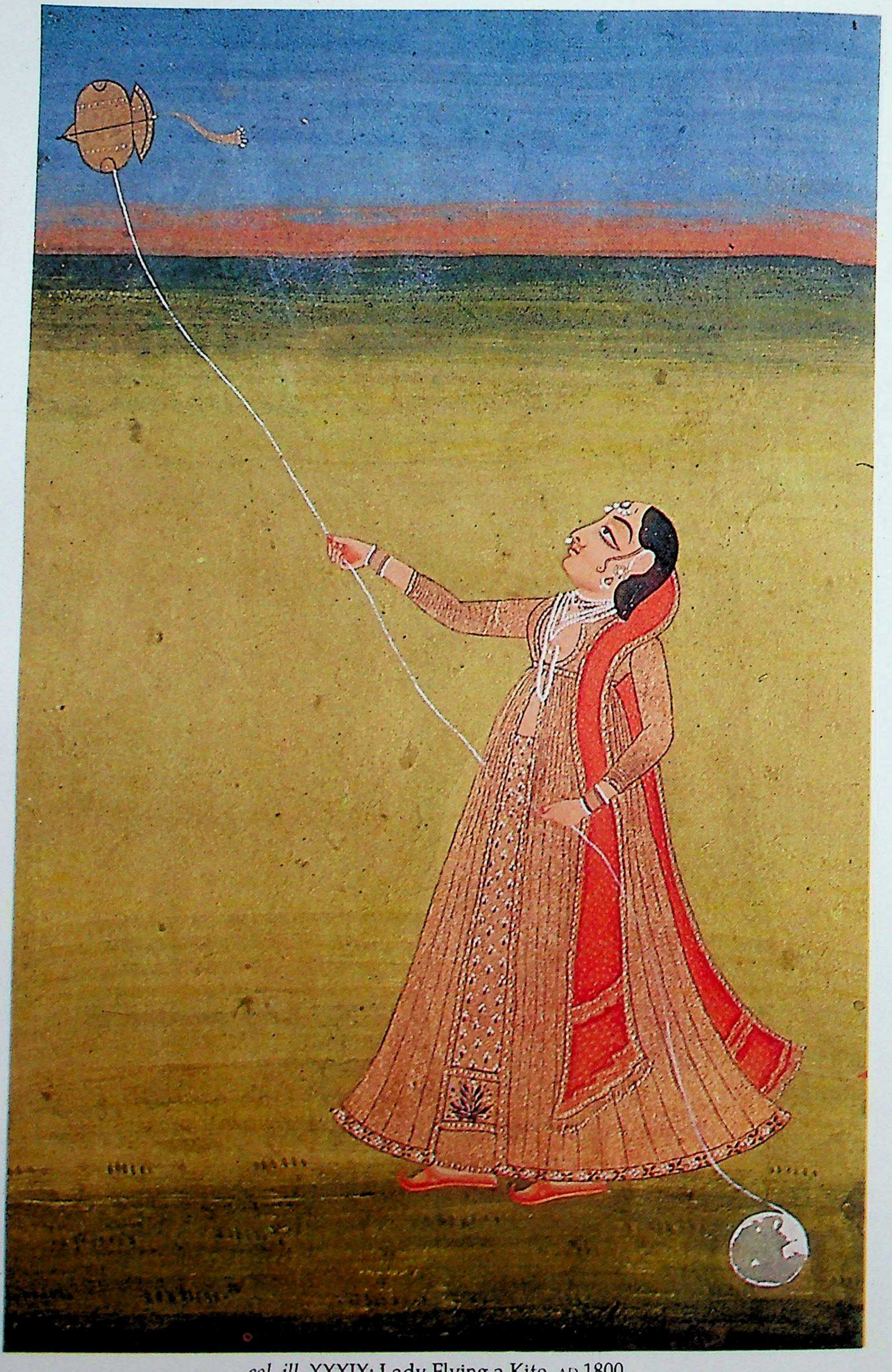
[AD 1827, Artist: Sādhu Lachī Rām *Dādūpanthī*, Coll.: K.S.S.M. (*col. ill.* XXXVIII)]

It is a tinted drawing of a *nāyikā* who is resting on a yellow pillow with hands folded and stretched upwards. Her bust is nude and her long hair are visible on both sides. On her right are three birds on whom she seems to be looking at. She is wearing a *salawār* and her legs are resting on two smaller pillows. She is wearing earrings, head-band, *ṭikā*, bangles and foot rings. She has painted feet. The square lining work gives a suggestion of a carpet. Top inscription is written in black colour.

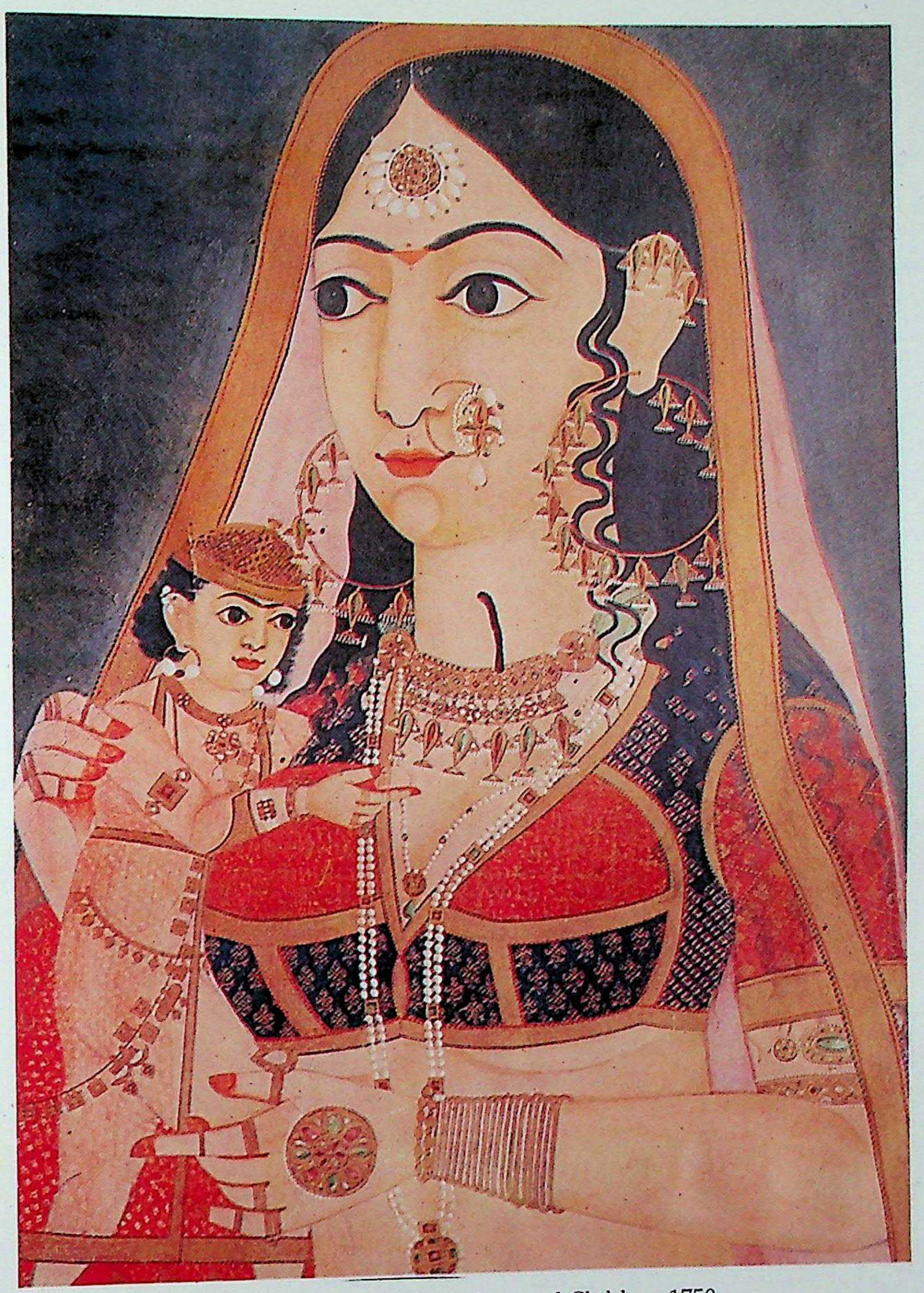
Lady Flying a Kite

[AD 1800, Coll.: K.S.S.M. (*col. ill.* XXXIX)]

A lady is flying a kite which is high up in the sky. She holds the string of the kite with both hands and is looking up towards the flying kite; the ball of the string lies on the ground. The kite is painted in golden colour. The *nāyikā* is attired in golden colour *pesavaj* through which red slippers are visible. She has red *dupaṭṭā* on her shoulders and white pearl ornaments. The background is green showing distant landscape and the sky ending at sunset. The painting has broad orange border with a red inside border.



col. ill. XXXIX: Lady Flying a Kite, AD 1800.



col. ill. XL: Mother and Child, AD 1750.

Mother and Child

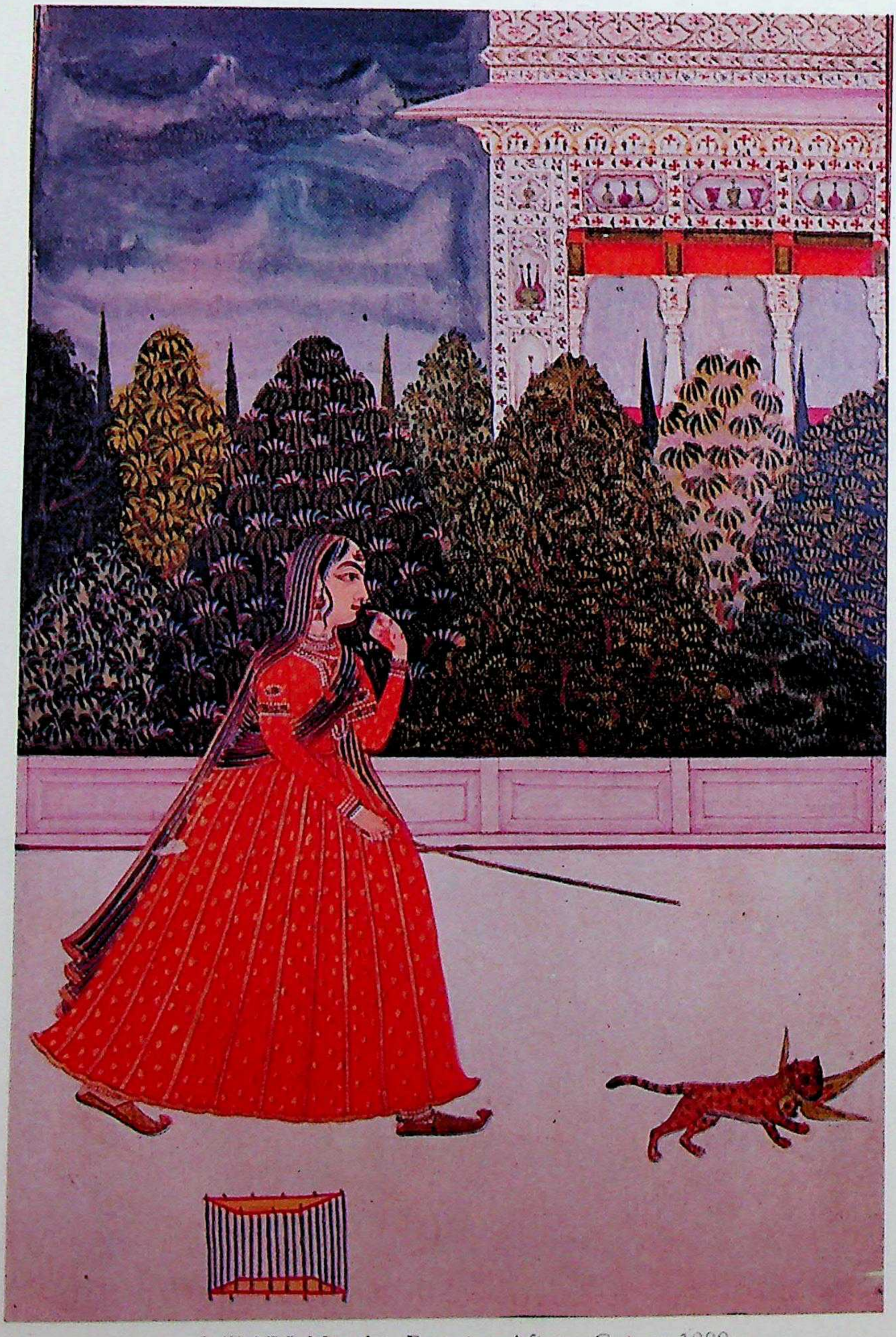
[AD 1750, Coll.: K.S.S.M. (*col. ill.* XL)]

It is a big size miniature of a female bust portrait showing a mother holding her child with one of her hands. She is exquisitely shown wearing designed ornaments, huge earrings, navy blue and red *colī* (blouse), pink *oḍhnī* with golden border, *ṭikā*, *nath*, open hair falling in curls. The child is also shown of the same features as the mother; he is painted nude, except that the female's *oḍhnī* covers a small part of the child's body. The child wears a *ṭopī* from which curly hair are hanging out. Background is painted black.

Nāyikā Running after a Cat

[AD 1800, Coll.: K.S.S.M. (*col. ill.* XLI)]

A *nāyikā* is shown running after a cat with a long stick in her hand. The cat has a parrot in her mouth and the cage of the parrot is lying vacant. The *nāyikā* is wearing an orange full sleeve *jāmā* with slippers in her feet. At the back are shown lush green trees with an architectural setting at back with curtains tied on top. Dark grey clouds cover the sky.



col. ill. XLI: Nāyikā Running After a Cat, AD 1800.

A leaf of the archival records of *Saṃvat* 1838 / AD 1781 mentions that Lakṣmaṇa *citerā* painted eleven paintings of *nāyikā*s in various postures.

Rāgamālā

The illustration which usually depicts the musical modes is called *rāgamālā* — garland of *rāga*s. "These are called *rāga*s by Bharata and other sages by which the hearts of all the beings in the three worlds are coloured and tuned".[16] The word is derived from the Sanskrit root *raṅga*, which means to dye or colour, to glow, or to arouse the feeling. It was first used in Mataṅga's *Bṛhaddeśī*, between fifth and the seventh centuries.[17]

In all, there are six *rāga*s: *Bhairava, Mālakausikā, Hiṇḍola, Dīpaka, Śrī* and *Megha* (the masculine parent mode) and thirty variants known as *rāginī*s, and further *rāgaputras* and *rāgaputri*s (wives, sons and daughters respectively) of the principal *rāga*s which are characterized as males.

The distinction between a *rāga* and *rāginī* is explained thus: "The musical phrases in *rāga*s have generally an ascending tendency, with the cadential notes resting on the stronger pulses, thus suggesting a masculine trait, while in *rāginī*s the phrases tend downwards with cadential notes resting on the weaker pulse, thus reflecting the feminine."[18]

Though the six *rāga*s are the same everywhere but the *rāginī*s associated with them are very regional. In India the Hindus divide the year into six seasons and the day into six parts. Each season has its own *rāga*.

The day is divided into six parts to give each division its particular *rāga* in the following manner:

Bhairava	04 a.m. to 08 a.m.
Hiṇḍola	08 a.m. to 12 noon
Megha	12 noon to 04 p.m.
Śrī	04 p.m. to 08 p.m.
Dīpaka	08 p.m. to 12 night
Mālakauśika	12 night to 04 a.m.

There is a saying that at the said time the presiding deity of the *rāga* has the leisure to listen to it. So these *rāga*s could only be sung at the scheduled time.

It is possible that the activities or features accompanying the *rāga*s gave them their names, for example, *Dīpaka rāga* denotes the melody of the burning light. It is generally believed that if properly sung it is powerful enough to burn the body of the performer and to cause lamps to be lit spontaneously.[19]

The most popular idioms used to depict *rāga*s and *rāginī*s are:

Bhairava — indicated by the form of Śiva, Bhairavī was Śiva-*pūjā*.

Khaṃbavatī — A Brahmā-*pūjā*.

Hiṇḍola — As indicated in the name, it was a swinging scene, the coming of the rainy season. The swingers are usually Rādhā-Kṛṣṇa.

Toḍi (*Tori*) — A woman playing the *viṇā*. Deer are attracted by the music.

Desākhyā or *Nat* — An acrobatic scene.

Dhanāśrī — A girl drawing protrait of a man, which she shows to the heroine who recognizes her beloved.

Vasanta — A dance, or the representation of the *Holī* festivities.

Meghamalhāra — A dance of Kṛṣṇa in heavy rain.

Gūjarī — A woman playing music to a peacock.

Bibhāsa — A love scene — a man shooting a flower arrow from the bow of love.

These idioms were gradually standardised and stylised. Verses were composed to describe the fervour or mood of each of these *rāga*s and their derivatives. The artist in turn transformed these poetical descriptions into visual images.

Such paintings depicting *rāga*s and *rāginī*s were done on a large scale by medieval painters and the Jaipur School has a number of beautiful sets of these miniatures.

Dīpaka Rāga

[AD 1709 (Amber), Coll.: Art collection Kaṅkrolī (*col. ill.* V)]

Now *Dīpaka Dohā* (meter): He is born out of the Sun's eye and has the notes *sā, re, gā, mā, pā, dhā, nī*. *Dīpaka*'s time (for singing) is the noon time of a summer day. *Modaka* meter: It is of *saṃpūrṇa* class and has *ṣaḍaja* as the *gṛha* (note). His body is like the blossom of the pomegranate flower (in complexion). He rides an elephant. Many women accompany him on the ride (they are walking with the elephant). He is red complexioned and wears the elephant pearl on his neck. This is the garb (form) which *Dīpaka* takes. *Soraṭhā* (meter): His *rāginī*s — *Desa, Kamoda, Nata, Kedaro Kanhāra* — These five are *Dīpaka*'s wives).

The D.A.M.J. has a set of thirty-six *Rāga-Rāginī* paintings which follow the painter's system.[20]

1. *Bhairav*'s *Rāginī*s — *Bhairavī, Malhārī, Paṭamañjarī, Lalitā*, and *Nat*.
2. *Śrī Rāga*'s *Rāginī* — *Pañcam Rāginī, Kāmod, Setamalhāra*'s *Asāvarī* and *Kedar*.
3. *Mālakauśika*'s *Rāginī* — *Gaudākarī, Gauḍī, Mānavatī, Guṇāklī* and *Khambhavatī*.
4. *Meghamalhāra*'s *Rāginī* — *Malaya, Gaurī, Kakubha, Gūjarī Bengālī* and *Vibhās*.
5. *Dīpaka*'s *Rāginī* — *Kaṅhra, Dhanāśrī, Bairarī, Basant* and *Des Bairarī*.
6. *Hiṇḍola*'s *Rāginī*s — *Madhumādhavī, Deva-gandhārī, Toḍī, Deśakhaṇḍ, Bilāwal*.

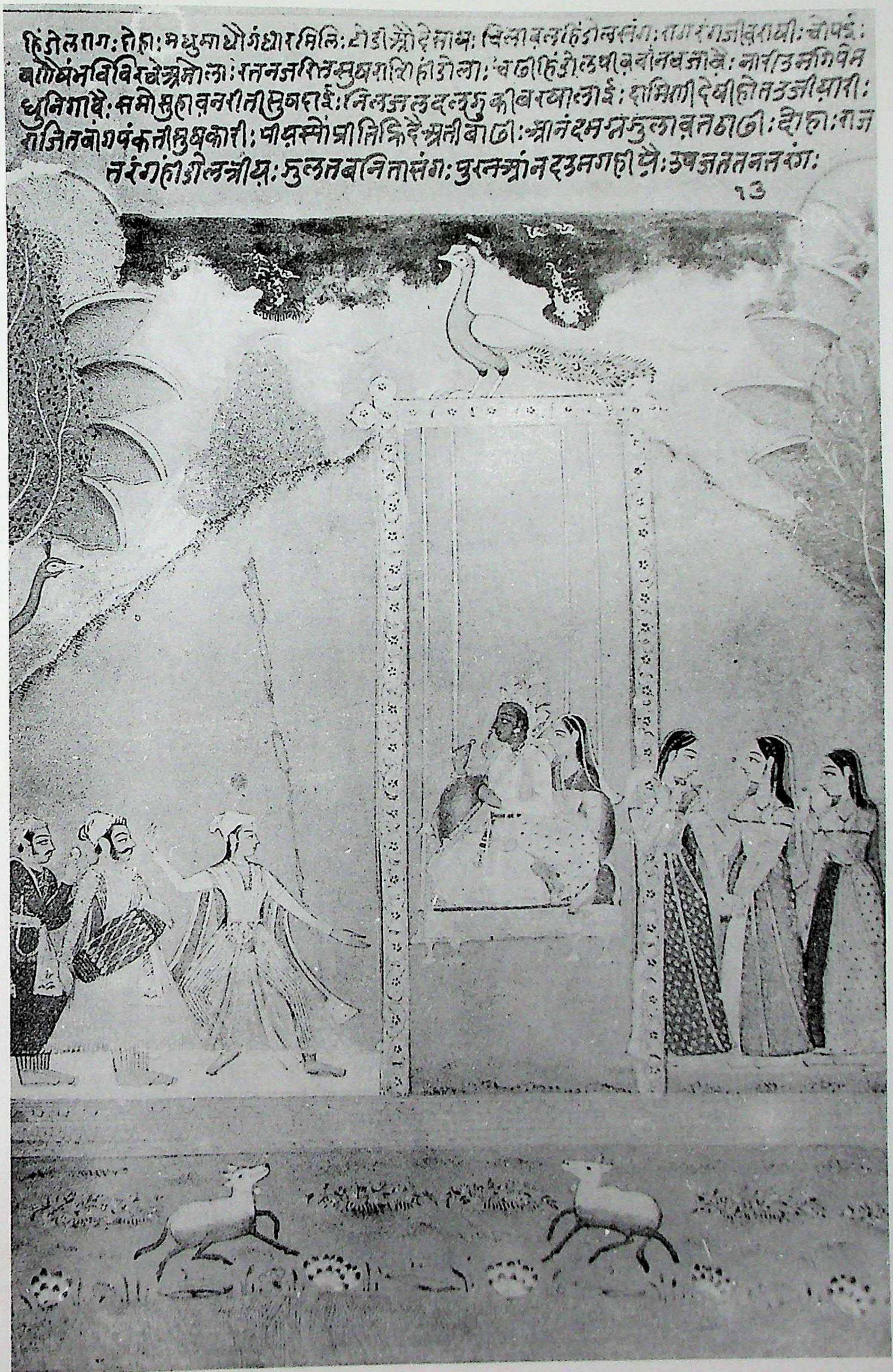


fig. 38 : Rāga *Hinḍola*, AD 1775.

Rāga Hiṇḍola

[AD 1775, size: 11.1″ x 8.7″, Coll.: D.A.M.J. (*fig.* 38)]

Rādhā-Kṛṣṇa are seated on a golden swing playing *viṇā*. In front are musicians playing *ḍholak* and *mañjīrā*. A female dancer is dancing. At the back are three attendants or *gopī*s talking to each other. The sky is full of dark cloud with lightening. Peacocks are seen on the trees and a peacock is sitting on the swing. The foreground has two calves. The tune of this *rāga* is played in the month of March or April and at an hour when the night is far advanced.

A *rāgamālā* set prepared during Sawāī Pratāp Singh's time (AD 1779-1804) has 43 miniatures with 5 *rāga*s, 30 *rāginī*s and 8 *rāgaputra*s. The iconography of the *rāgas*, *rāginī*s and *rāgaputra*s closely follow the *Hanumān*'s system for the *rāginī*s and the iconographic description of the *Saṅgīta Sāra* a series of musical and iconographic data compiled by Mahārājā Pratāp Singh. According to Gangoly,[21] the iconographic description are paraphrased from earlier texts. Indeed the iconographics of ten *rāga*s and *rāginī*s (*Toḍī, Desakh, Bilāwal, Rāmakalī, Paṭanmañjarī, Dīpaka, Nat, Mālaśrī, Dhanāśrī* and *Gūjarī*) follow the Rājasthānī traditions. Most of the others are identifiable in terms of the Amber traditions. As usual *Hiṇḍola, Bhairavī* and *Asāvari* can be assigned to either tradition. The sons adhere basically to *Meśakarṇa*'s description.[22] Two painters named Maṅgal and Jīvan produced this *rāgmālā*.

The style of these *rāgamālā* painting shows the final achievement of the Jaipur artists. The figures are neatly drawn in exact precision painted in the characteristically Jaipur colour scheme. The architecture and landscape details have been rendered with great care.

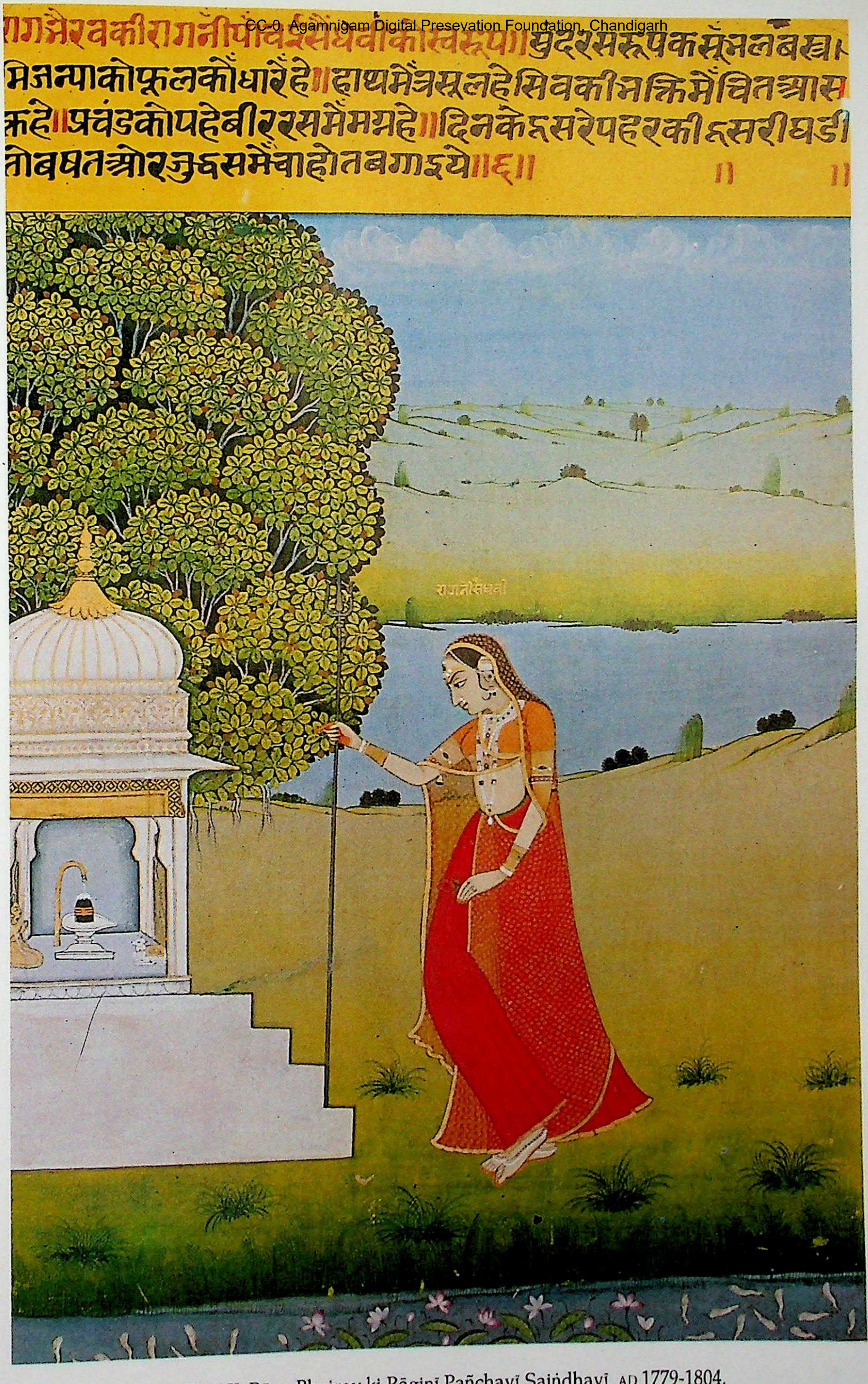
Another fine *rāgamālā* prepared during the time of Sawāī Pratāp Singh has 5 *rāga*s, 30 *rāginī*s and 34 *putra*s. All sons of one family in this *rāgamālā* are pictured on one folio in separate small sections. The two folios of *śrī rāga* and his sons are missing. The album is preceded by a frontispiece picturing eight gods, including Brahmā, Gaṇeśa, and Kṛṣṇa. The principal male character in the *rāga* and *rāginī* inconographies is Śiva.[23]

Rāga Bhairav kī Rāginī Pañchavī Saiṅdhavī

[AD 1779-1804, Coll.: M.S.M. II M. (*col. ill.* XLII)]

A lady at the Śiva temple is holding the trident with one hand. She is wearing red *lehaṅgā, oḍhnī* and *colī*. A small reservoir is shown in the background and a distant perspective with overlapping plains and small shrubs. In the foreground is a pond with fishes, lotus flowers and leaves. An old banyan tree is at the back of the temple. The *rāga* is sung before noon at the time of battle.

P.G.-5 b-No.15 to 5b-41.27 leaves, (B.M.P.G) has series of 12 miniatures of *rāga*s and *rāginī*s which are uniform in framing, size and style and each bears on the top margin the descriptive *kavitta* inscribed in *Nāgarī* on a golden panel.



रागभैरवकीरागनीपांचवींसैंधवीकोस्वरूप॥सुंदरसरूपकसूंमलबस्त्र।
मजन्याकोफूलकोंधारेंहे॥हाथमेंत्रसूलहेसिवकीभक्तिमेंचितआस
क्तहे॥प्रचंडकोपहेबीररसमेंमग्नहे॥दिनकेदूसरेपहरकीदूसरीघडी
तोबषतओरजुधसमेंचाहोतबगाइये॥६॥ ॥ ॥

col. ill. XLII: Rāga Bhairav ki Rāginī Pañchavī Saiṅdhavī, AD 1779-1804.

Madhumādhavī Rāginī

[Mid-ninteenth century, size: 6-1/4" x 4-1/4", Coll.: M.P.G.B., Acc. no.: PG-5b.15 (*fig.* 39)]

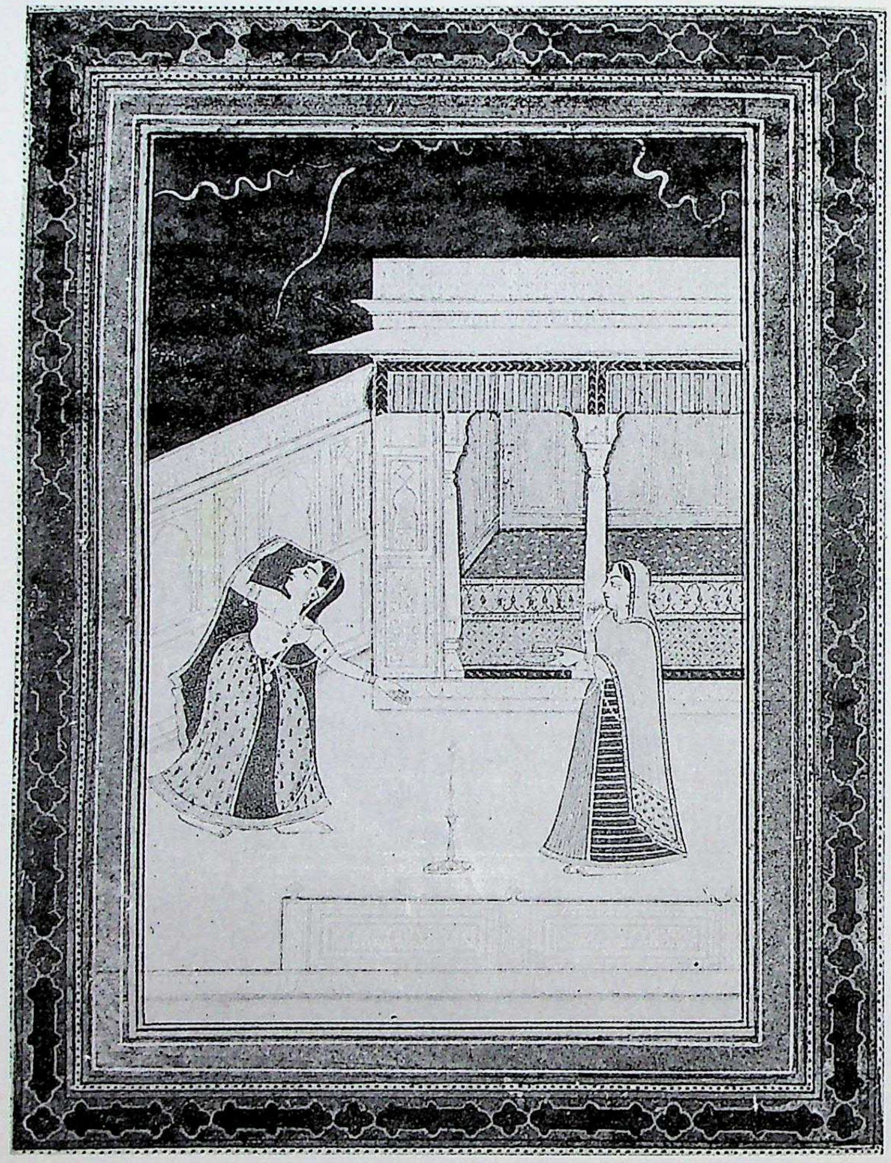


fig. 39 : MadhumāḍhaviRāginī, mid-19th century.

Here the *nāyikā* is bending and looking at the sky which is dark amidst flashes of lightning. Her maid is standing in front with some utensil. In the centre is lighted a candle on a stand. The background has a view of the interior with *dīwān* and curtains tied outside.

Another painting of the same title but belonging to another series has a different image and iconography.

Bārāmāsā

Bārāmāsā are the twelve months of the year. They have been beautifully depicted in literature by poets and writers and in paintings by artists.

Kālidās, the seventh-century sanskrit poet, gave beautiful description of the seasons of the year in his *Meghadūta* and *Ṛtusaṃhāra*. In the sixteenth century Keśava Dās enriched Hindi literature by describing the various festivals and ceremonies in different months. These literary motifs were later used by painters.

Bārāmāsā was also deeply influenced by the *śṛṇgāra* poetry of the *Braja bhāṣā* and in fact the Rādhā-Kṛṣṇa theme was the main subject of the painters. Depiction and treatment of the *bārāmāsā* and the *rāga-rāginīs* are also similar. For example the onset of *Śrāvaṇa* and *Bhādon* months had the same depiction as *Hiṇḍola rāga* — the emphasis is mainly on merry-making.

In Northern India the *Tīj* festival was celebrated with the onset of the month *śrāvaṇa* (July-August) with swings. While in some cases the background was architectural, in others it was natural, showing two blossoming mango trees. The month of *Caitra* has been painted in a similar way in a *bārāmāsā* set, as that of *rāginī kākubha*. Blossoming mango trees, lotus pond, birds in pond, etc. all these motifs are present in *bārāmāsā* sets also.

During the different seasons the chief characteristics of nature are depicted. In summer we have heat and new leaves sprout from trees to provide shelter from the scorching sun. Animals enjoy being in water and others take rest in caves. Beauty is added to the landscape with orange flowers of the *Gulamohar*. After the summer, monsoon is at hand. The water pours down in torrents on the parched earth covering the whole earth with green grass and jungle plants.

The various months are as follows:

1. *Caitra* — March/April
2. *Vaiśāka* — April/May
3. *Jyeṣṭha* — May/June
4. *Āśāḍha* — June/July
5. *Śrāvaṇa* — July/August
6. *Bhādon* — August/September
7. *Āśvin* — September/October
8. *Kārttika* — October/November
9. *Agrahāyaṇa/Mārgaśīrṣa* — November/December
10. *Pauṣa* — December/January
11. *Māgha* — January/February
12. *Phālguna* — February/March

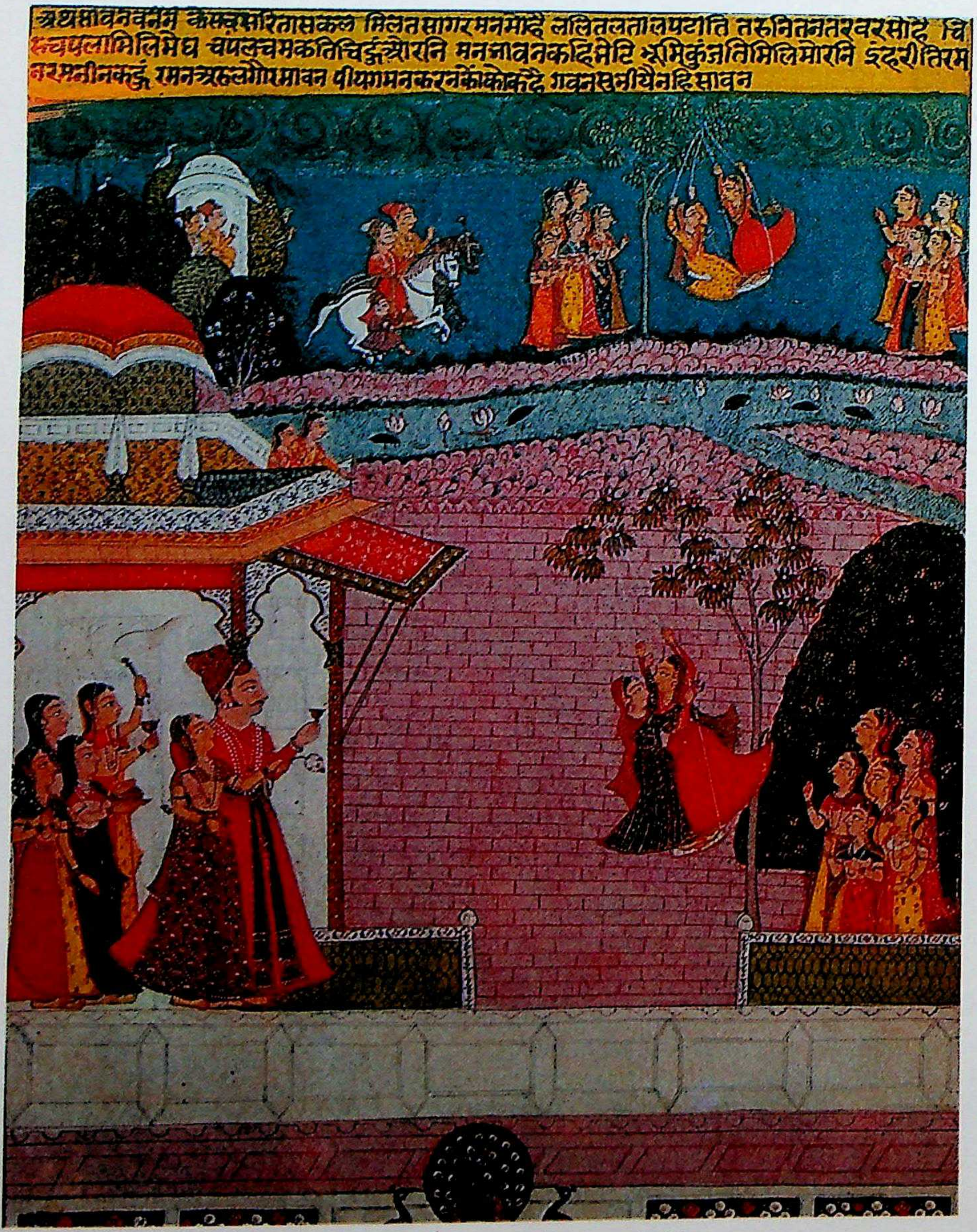
We find representation of festivals in a number of miniatures. These festivals are celebrated with changing seasons e.g., *Holī* (harvest and end of spring), *Tīj* (rainy season), *Śarad Pūrṇimā* (winter). Many other festivals like *Daśaharā* and *Dīwālī* are associated with mythology and legend.[24]

The depiction of *bārāmāsā* paintings generally follows the poetic description written in a few couplets at the top of the painting. Thus while *rāgamālā* is an artful admixture of music and painting, *bārāmāsā* is coalescence of poetry and painting. Music is personified in the former, while in the latter poetry is given a form. Several sets based on this theme are known to exist in different museums. A few of them are discussed here:

Śrāvaṇa Māsa

[AD 1650, Coll.: K.S.S.M. (*col. ill.* XLIII)]

In the painting *Nāyaka* and *Nāyikā* are standing in a balcony looking at the two ladies on a swing. At the back of them are four female attendants wiṭh *morcal* and *morapaṅkhī* and others with some pots. In front of them are also a group of females who too are looking at the swinging females. In the foreground is a dancing peacock with two peahens. On both sides are bed of flowers. Two females are shown on the first floor balcony of the house. In the background is a river with lotuses and fish; on top of it is another panel where two females are swinging on a swing which is hung on a tree. A group of females on both sides are witnessing the swing performance. At the back are two horse riders and in a grove of trees are two men looking from *chatrī*. Black swirling clouds overcast the sky. The subject is shown in two panels. The top yellow painted portion with verses written in black are based on the poem of Keśavadās in *brajabhāṣā*.

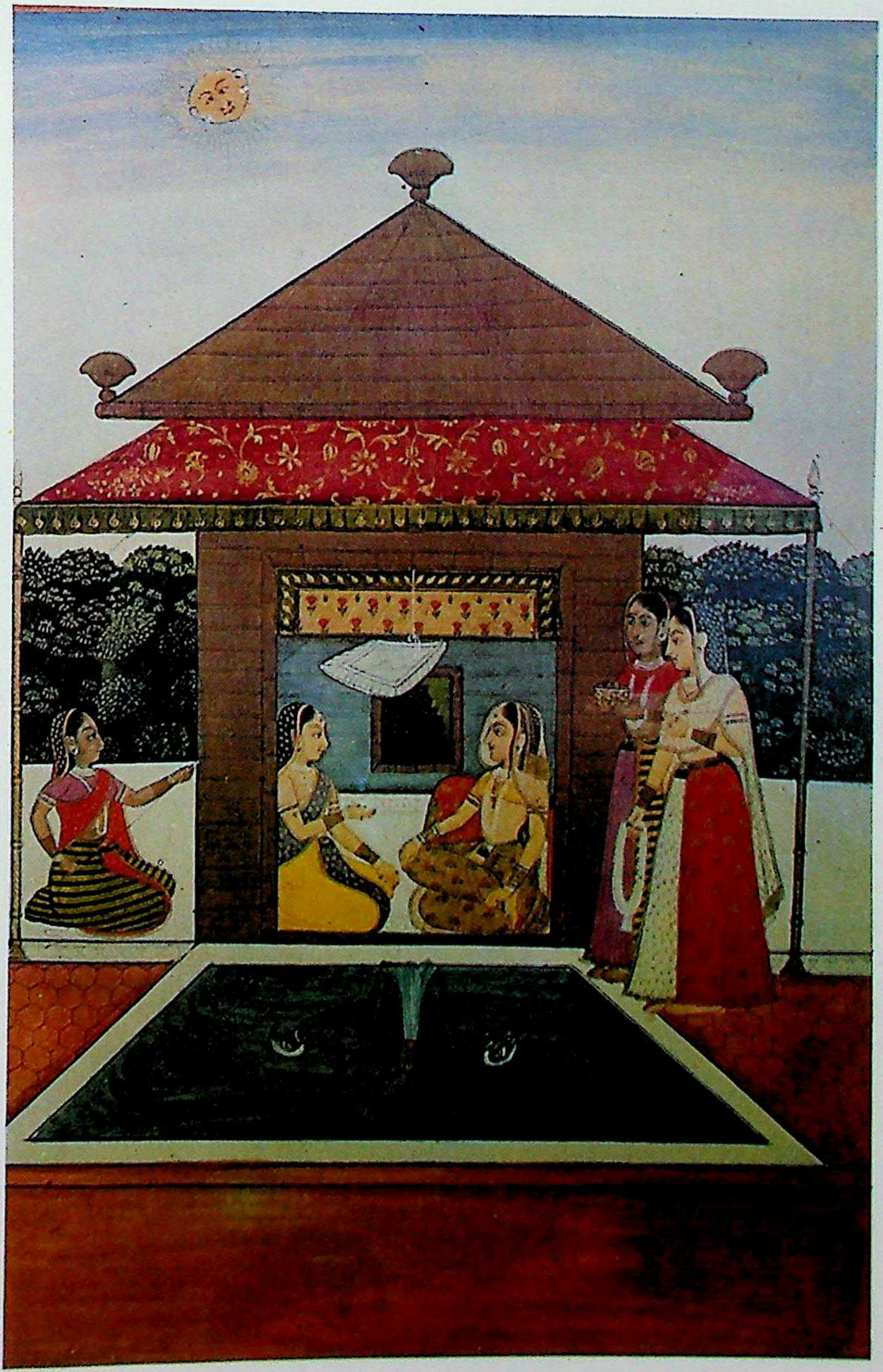


col. ill. XLIII: Śrāvaṇa Māsa, AD 1650.

Jyeṣṭha Māsa

[AD 1750, Coll.: K.S.S.M. (*col. ill.* XLIV)]

In the *Jyeṣṭha Māsa* painting, two ladies are shown seated in a pavilion. Ducks are shown swimming in a fountain in front of the pavilion. A lady is holding the string of the fan, so as to be fanning the seated ladies. Two other ladies are standing; one holding a tray of pot and the other a lotus. At the back of the pavilion are lush green trees.



col. ill. XLIV: Jyeṣṭha Māsa, AD 1750.

The Baroda Museum and Picture Gallery has three paintings of eighteenth century AD in the same style and size as from a *bārāmāsā* set with verses quoted from Keśavadās's 'Kavipriyā' 39 to 41.

P.G.5a 345 Month of Māgha,[25] O.B. 118, Month of Śrāvaṇ, O.B. 116 Month of Āśvin

The paintings of this set were widely dispersed. One of them is in the Government Museum and Picture Gallery, Chandigarh.[26] The painting shows the month *Āsāḍha* with verse quoted from Keśavadāsa on the top panel. It was originally written in two colours but now retains only one colour and the other has faded. It shows a couple in a balcony talking to each other, perhaps the lady requesting the hero not to leave home. Śrīnāth (Viṣṇu) has taken Śrī (Lakṣmī) to his bed (and they are staying together as shown in the upper panel of the painting).

Another painting of this set is *Śrāvaṇa* which is at the Elevehjein Art Centre, Madison, U.S.A.[27] It shows a couple in a pavilion. There are flashes of lightning in the sky. On the trees are peacocks and in the foreground a pond. This painting too has similar two colour writing on the top panel.

The third painting in continuation with the above two is of the Mālapurā set dated AD 1786. It depicts *Māgha*[28] and is presently in the Victoria and Albert Museum, London.

There is another set painted at Mālapurā *ṭhikānā* around AD 1786[29] based on the verses of Keśavadās.

Based on some unknown poet's verses, the Chandigarh Museum has another set of paintings of Jaipur origin, of the early nineteenth century. All these paintings have architectural settings and show Rādhā and Kṛṣṇa as the main characters.

The archaeological Museum Gwalior has 6 *Bārāmāsā* paintings of Jaipur origin based on Keśavadās's verses of early nineteenth century. These show *Caitra*, *Vaiśākha*, *Jyeṣṭha*, *Āsāḍha*, *Mārgaśīrṣa* and *Pauṣa*.

The painting showing *Caitra* depicts Rādhā and Kṛṣṇa seated on a terrace amidst lush green trees with fountains in the foreground and Keśava's verse on top.

Two similar paintings of another set based on Keśavadāsa's poetry and of Jaipur origin exist in the Museum of Indian Art, Berlin[30] and are dated to be of early nineteenth century. The figures are stereotyped and lack imagination. This was due to the onset of photography and the result of mass production.

The L.D. Institute, Ahmedabad has four paintings[31] on *Bārāmāsā* theme belonging to different sets. Two of the paintings have one line poetry of some unknown poet and are quite stereotyped in their approach. The other two (*Jyeṣṭha* and *Pauśa Māsa*) are based on the poetry of Janarājā.[32]

Other Subjects

BALLAD AND ROMANCE

Popular subjects related to love stories were also painted by the artists of Jaipur School

Sohnī-Mahiwāl

[AD 1800, Coll.: M.S.M. II M., Acc. no.: AG-793 (*fig.* 40)]

This is a story of a Punjābī girl Sohnī who loved a buffalo herder Mahiwāl. One day her brother got annoyed by her continuous affair and substituted the earthen pot by an unbaked clay pot which broke on the way and Sohnī who could not swim, got drowned. In this painting the night scene is depicted in which Sohnī is shown crossing the river to meet her lover. She takes support of an inverted earthen pot. On the left bottom is shown a *sādhu* seated in meditation with fire burning in front. On the top right is shown Mahiwāl seated under a tree and playing on a pipe with his buffalo herd.

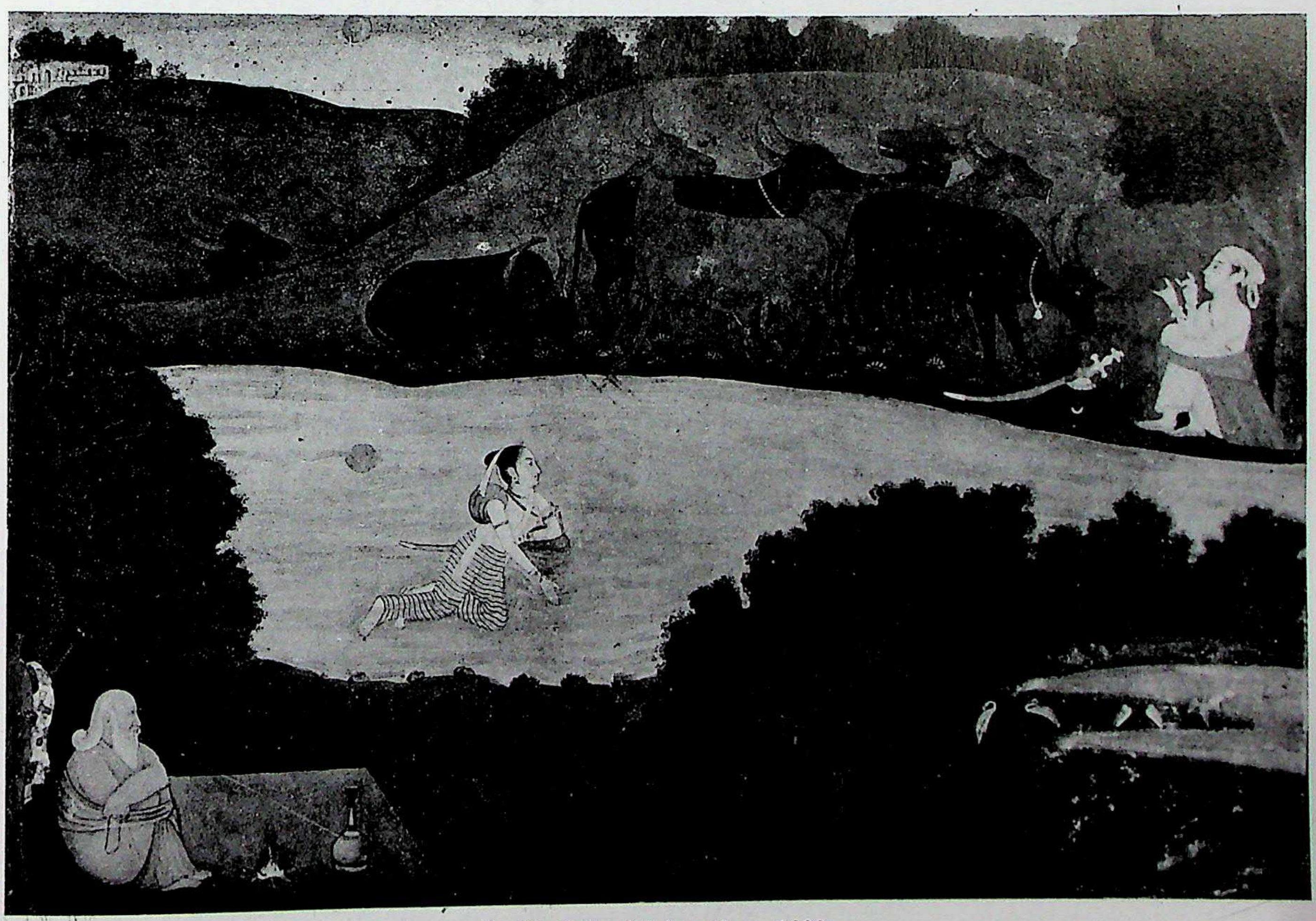


fig. 40 : Sohnī-Mahiwāl, AD 1800.

Lailā-Majanū in the Jungle

[AD 1875-1900, Coll.: M.S.M. II M., Acc. no.: AG-1209 (*fig.* 41)]

This Persian love story is depicted in the style of Romeo-Juliet.

Lailā is the daughter of the chief of a clan and is in love with Majanū, the son of rival chieftain. The genuine love makes him mad. In search of her beloved he roams in jungle where he is surrounded by wild birds and animals. He is shown as an emaciated young man with unshaved beard, uncut hair, a *dhotī* underneath, and unclad on top. He is seated under a tree near a hut with Lailā who is dressed up in cap, *jāmā* and ornaments. The natural surroundings have mountains from where the water is falling. Among the birds are peacocks, pigeon, crow, parrot and ducks. Among the animals are elephant, tiger, lion, crocodile, rabbit, goat, deer, buffalo, donkey, monkey, rhino, reindeer,

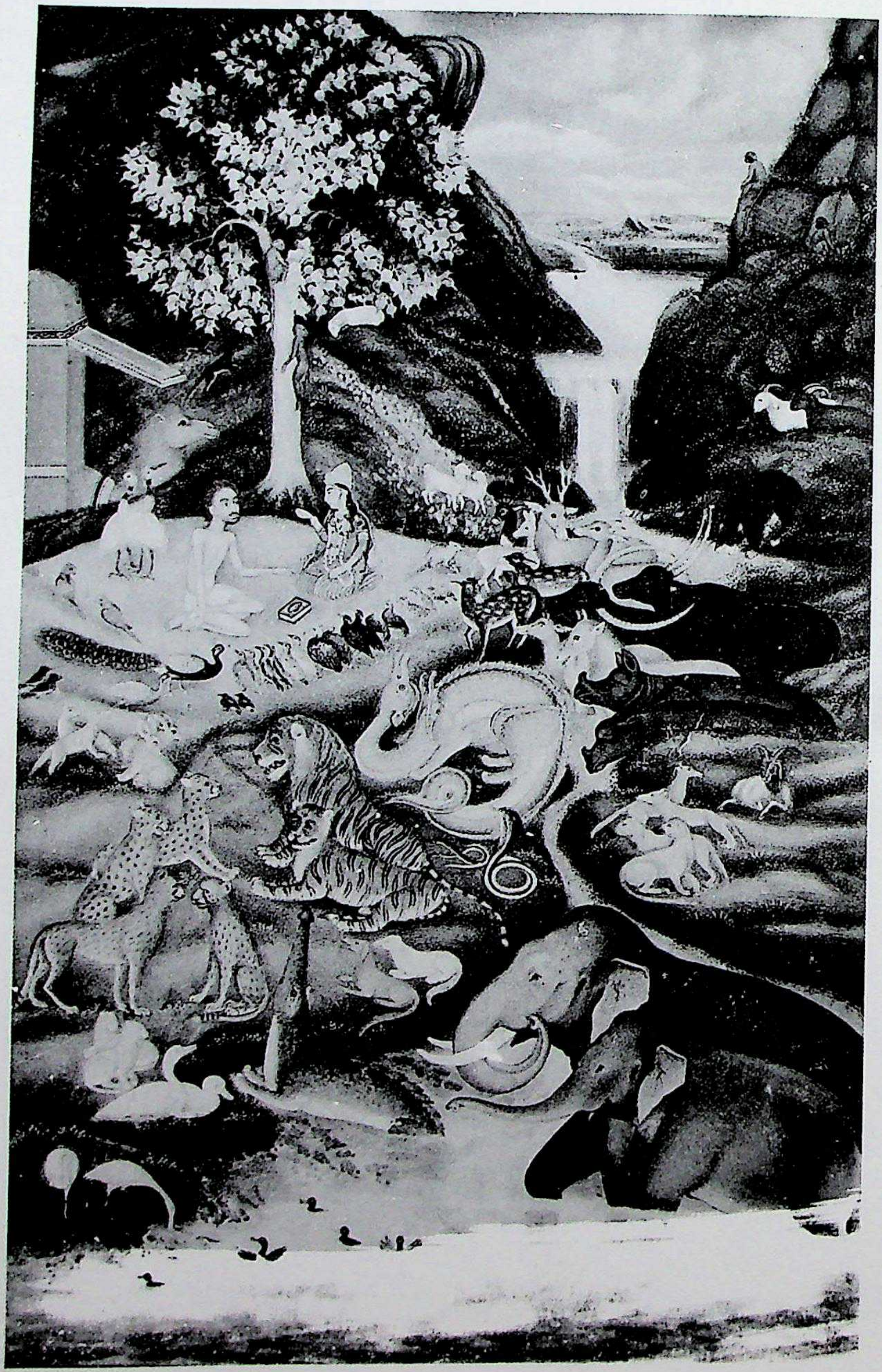


fig. 41 : Lailā-Majanū in the Jungle, AD 1875-1900.

camel, etc.

Bāz-Bahādur and Rūpamatī

[AD 1750, Coll.: M.S.M. II M., Acc. no.: AG-1171 (*fig.* 42)]

Bāz-Bahādur and Rūpamatī are going on horse backs in the night of half moon sky. The huge forest is shown full of trees whose leaves and branches are faintly visible. Bāz-Bahādur is wearing green *jāmā* and holds a spear in one hand and rein in the other hand. The two horses are shown galloping as if in motion.

Rūpamatī is seated on the other horse and talking to Bāz-Bahādur as if directing him.

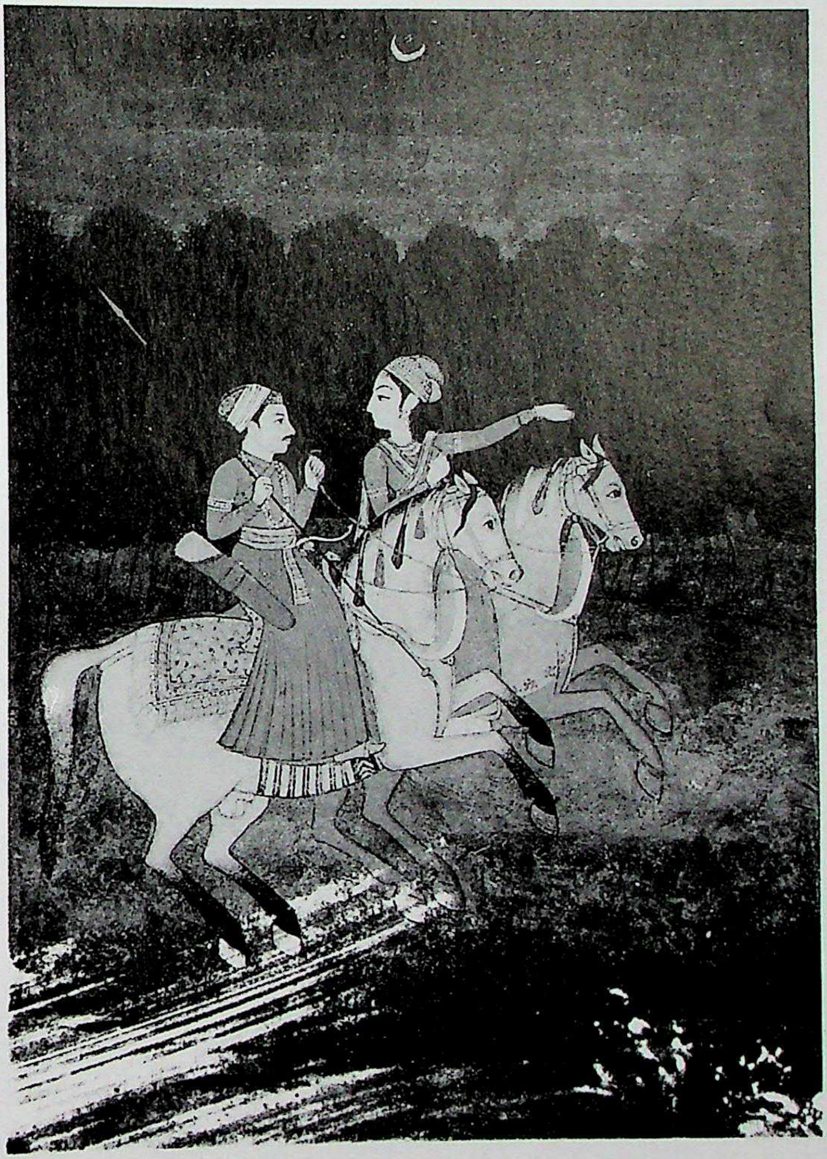


fig. 42 : Bāz-Bahādur and Rūpamatī, AD 1750.

Treatment of Themes and Subjects

The artists working under the patronage of various rulers were commissioned to paint different themes and subjects. The artists had a tendency to depict a large number of objects directly or indirectly related to the theme and its situation. A majority of the paintings showed the various events of the emperor's life. The landscape was intensified with trees, birds and animals and architecture was used for specifying the situation; to complete the environment, royal insignia, decorative objects and attendants were also painted. The decor of portraits and court scenes was breathtaking with disciplined manners and etiquette of courtiers.

The kings, gods and goddesses (*figs.* 33 and 34) occupy seats with carpets of rich and intricate design, a chair or an *auraṅg* beautifully carved or studded with precious stones with or without *chatra*, having *masnad* (pillow) on sides and padded *gaddā* underneath; all gorgeously coloured and embroidered. The king is shown seated or standing with lance, sword, or dagger, holding a *rūmāl* or flower always with face in profile, having a halo around the head (*fig.* 20). A bed of flowers is in the background. The courtiers and attendants are placed according to their importance; the courtiers in front and attendants behind the king carry *caṁvar* or *morcal*. The dress and ornaments worn by the king were of superior quality. The battle scenes depict soldiers injured, bleeding, falling on the ground, horses, elephants tumbled and the scene surcharged with action. The soldiers carrying different types of arms are dressed in battle uniforms with helmets, arm guards, leg guards, etc. At times the animals like horses and elephants are also provided with armour. The king is often seated on an elephant or horse and his figure given further prominence by leaving some open space around him. The drum-beaters and the royal insignia are shown in front with the king in the centre.

Hunting themes are also records of manliness of the kings who are centrally positioned, mounted on horses. The fellow-hunters have spears, bows and arrows, swords, lances, guns, etc. The vivid portrayal of animal life, the violent action, variety of postures and minutest details of natural surroundings characterize the hunting scenes. There can be a setting of sand dunes, a few trees, plants or shrubs or uneven grassy ground where the animals hide. The animals are frightened and are shown running here and there to save themselves. The hunters are shown attacking or surrouding the prey from all sides. At times dogs are shown killing their prey (*col. ill.* XVIII).

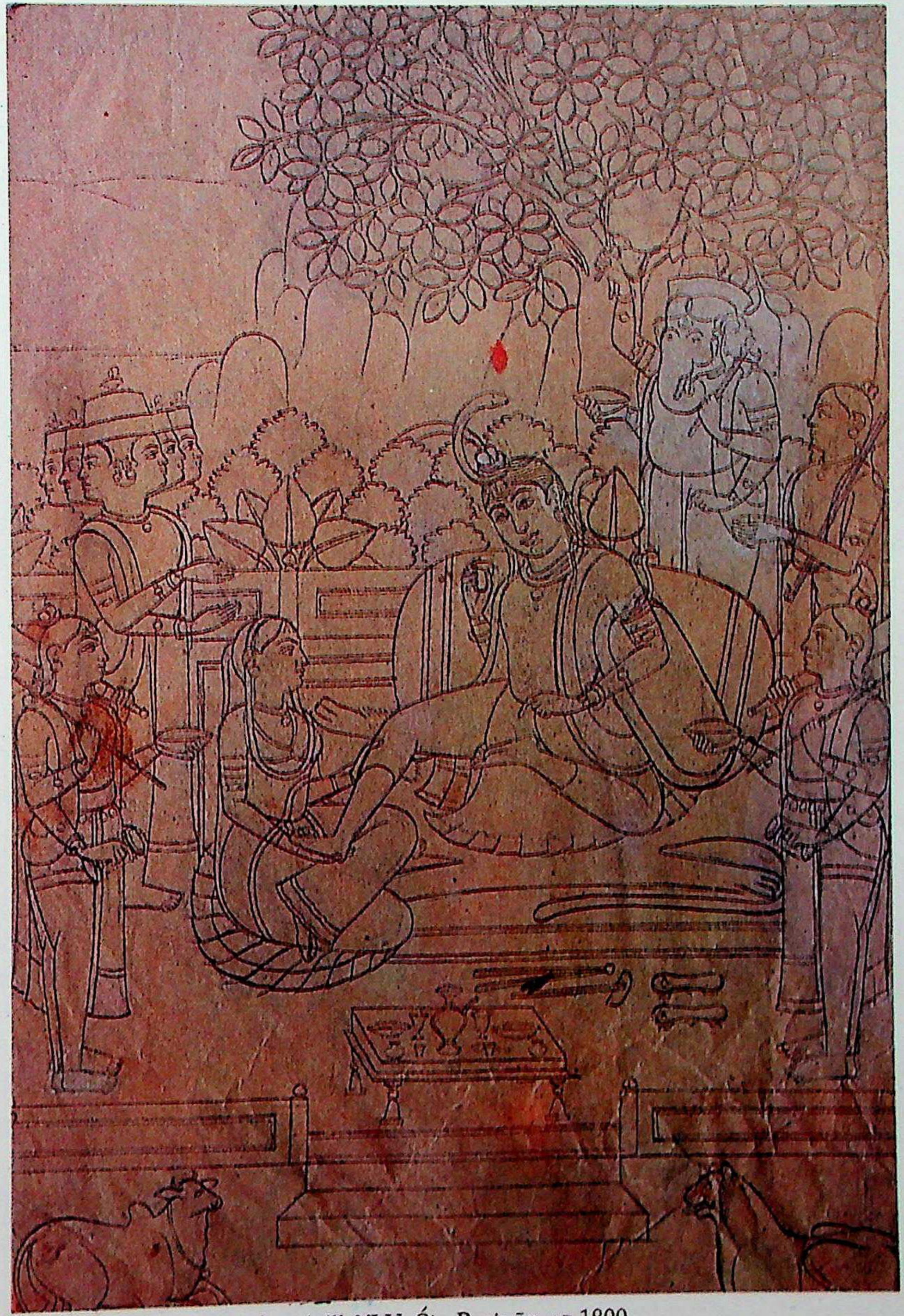
In harem scenes the situation has been treated beautifully by the artists. Dim-lit pavilion show the king and princess in dalliance, with candles lit; the maid attendants are shown holding wine cups, hand-fans, etc. Musicians are playing musical instruments to entertain the couple. The background of flowering plants adds beauty and charm to the atmosphere (*fig.* 16).

Animal fights were a source of amusement; the architectural setting of the *caugān* with the *Mahārājā*, court people and common folk enjoying the show are depicted. The on-lookers with expressions of fear or joy are portrayed realistically (*col. ills.* VII and XXI).

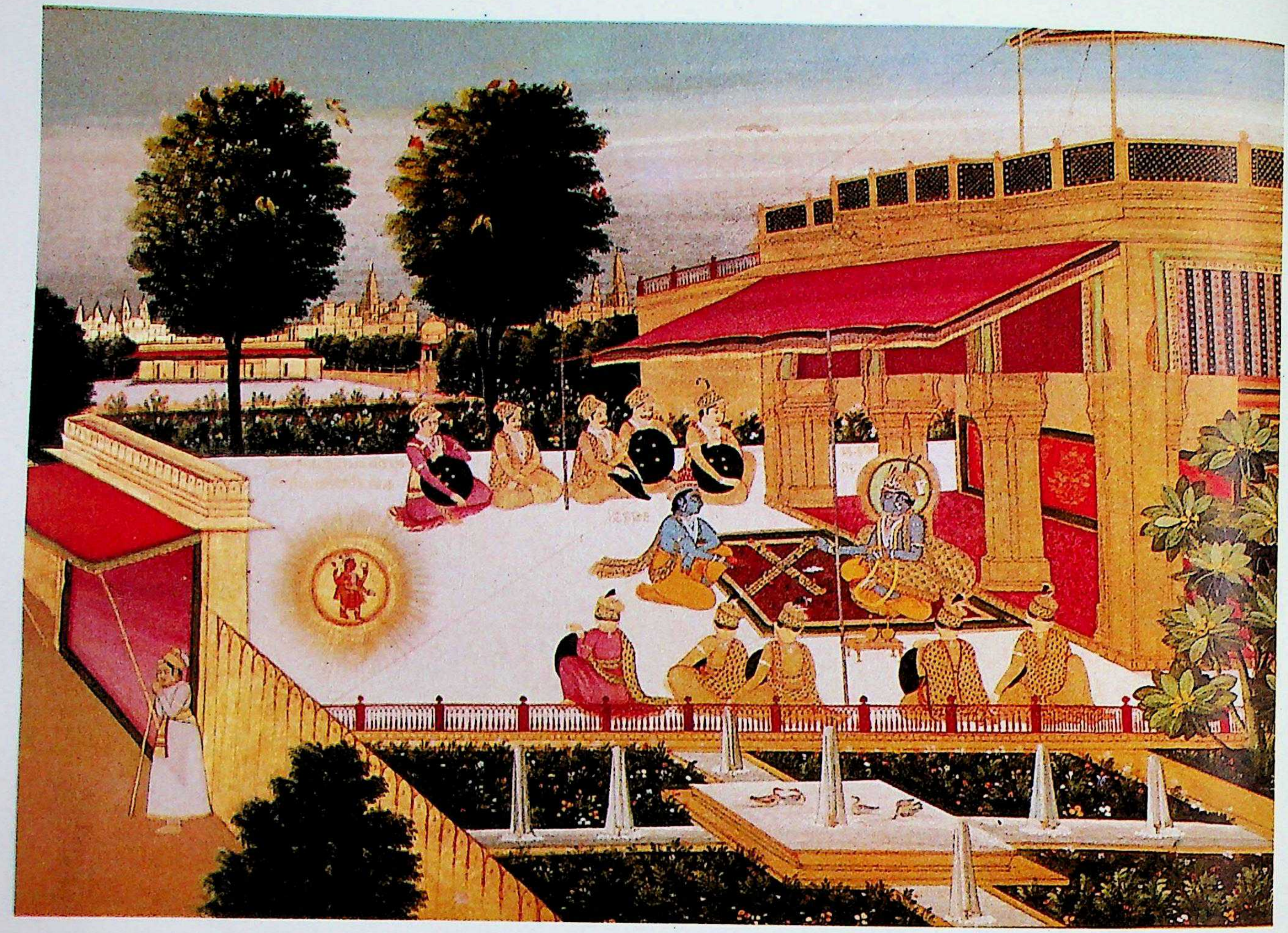
The *Rāga-Rāginī* paintings show the thematic study of the *Rāga* and *Rāginî* in picturesque form (*fig.* 38 and *col. ill.* XLII). The *Bārāmāsā* is the depiction of 12 months of the year or the six seasons of the year in the form of paintings; for example, summer is shown with new leaves sprouting in the trees to provide shade from the scorching sun. Animals enjoy being in water and others take rest in pavilions where fountains are running (*col. ill.* XLIV).

The story of *Rāmāyaṇa* is depicted on panels — each panel showing various events with the names and events written in between the paintings (*figs.* 31 and 32), *Durgāpāṭh* set shows Devī in various moods and eventful scenes (*col. ill.* XXXI). Games and pastimes show the prince and princesses playing *śatranj* (*fig.* 25), *caupar* (*fig.* 24), listening to music, smoking *hukkā*, male or female musicians playing musical instruments in a moon-lit night on a terrace in an atmosphere of gaiety.

The festivals like *Holī, Dīwālī, Daśaharā, Tīj,* etc. depict all details related to the theme, for example in *fig.* 23, one can find even the boatmen in boats lighting fire crackers.



col. ill. XLV: Śiv Parivār, AD 1800.



col. ill. XLVI: Sudarśana back from Kāśī, AD 1792.

In the 'Royal Procession' the king is shown seated in a *howdāh* or an *aṃbābārī* with attendants carrying the royal insignia and the soldiers on foot, horses, camel backs carrying arms and armour. The musicians with drum beaters are also on horse back or on foot. They are shown walking or going in lines or queues in a disciplined order (*col. ills.* VIII and XVII).

The saints residing in their *kuṭīra*'s in a quiet landscape, masons, water carriers, labourers, boatmen rowing their boats, etc. are all shown according to the required situation of the painting.

Thus the artist painted what he saw in the surroundings — the landscape with flowers, plants, shrubs, animals, birds, architectural settings of the buildings, lakes, ponds, etc. are all found painted in accordance with the season and atmosphere.[33]

Architecture and Landscape

ARCHITECTURE

A characteristic feature of Jaipur paintings is that almost invariably their subjects are represented in an architectural setting or at least some sort of architecture is depicted in the background. Most popular is the depiction of a pavilion, generally pillared, situated in a garden or on a terrace, for example in *col. ill.* XLIII a pavilion with four pillars and a *candovā* roof is shown in a garden situated amidst fountains. *Figs.* 16 and 23, *col. ills.* XLI and XLIV depict a garden, a stone terrace generally with *jālī*, balustrades, fountains, a *chatrī* or pavilion with ornamental niches and in this setting the *Nāyaka-Nāyikā* are shown as main subjects.

In a number of cases, the terrace has a curtain wall to give the impression of *ranīvās*. The pavilion too is spacious and may be termed as *dālān*. It is gorgeously decorated.

In some cases it is double-storeyed building having *jharokhā*s in the upper storey overlooking the garden (*fig.* 30).

As is natural, *Sabhā*s and Durbar scenes are also shown in architectural setting. It is either an arched hall, viz. *Dīwān-ī-khās* (*col. ill.* XVI) or a terrace in front of *dālān* (*figs.* 22, 23 and 24) or interior apartment of a palace (*col. ill.* XXXIV). The *Mahābhārata* and *Bhāgavata Daśama Skandha* paintings of the Jaipur School depict palaces and palatial mansions on a very large scale; (*col. ills.* XI and XLVI) show the city scapes bearing a strong resemblance to portions of Jaipur city (*col. ills.* XXVII and XXVIII) show a fortified palace with ramparts and bastion and a gateway (*pol* or *paur* or portal). The interior has an open space and a palatial mansion. These have been very tastefully depicted and it is in this architectural setting that the whole drama was enacted.

In *fig.* 26 the acrobatic feats are being performed in front of a double-storeyed palace with beautiful *jharokhā*s and pavilions.

Fig. 16 depicts a terrace pavilion with pyramidal roof resting on 8 pillars surrounded by beautifully carved *jālī* balustrade. The outside double boundary has *chatrī*s at short intervals. The stairs in between leads to the flower garden and then to forest garden.

LANDSCAPE

Trees, plains, hills, streams, shrubs, sky, crescent of moon, swirling clouds or starlit sky and various other beautiful aspects of nature are depicted in the Jaipur miniatures, in different modes and manners, in pleasing tints and tones. For the depiction of themes the artist was bound by the assigned work, but he enjoyed the freedom of depicting nature in all its diversity (*col. ill.* XLVI).

The love for nature has quite often resulted in a profusion or incongruent placement of leaves, trees or decorative foliage, which sometimes gave a touch of artificiality. Usually nature has been beautifully painted with the use of light and dark colour shades which gave a three-dimensional effect to a painting. Perspective was shown by depicting smaller trees or bushes in faint colour-scheme which looked like patches of green painted here and there. Distance was also shown by painting overlapping plains in dark and light shades of colour (*col. ill.* XLII).

The sky is an essential part of the composition and is generally shown on the top margin. The horizon is a special feature of miniature painting where the effect of distance has to be created. It also gives depth and solidity and moreover, helps in dividing the painting into two plains, horizontally and vertically, representing nature by earth and sky.

In a few paintings the sky is predominant with swirling blue or white clouds on the top margin. In *fig.* 23, the night scene is shown in dark blue or grey colour with full moon in the sky; stars are avoided here. In some paintings night is characterised by showing stars in the sky. *Col. ill.* XXX depicts a sunset scene with sun and sky in red, orange ending into purple blue sky with white swirling clouds.

Col. ill. XXVI shows a rain-fall scene. Here white and blue clouds are depicted with lightning shown in serpentine form. Faint white slanting lines show rainfall.

Fig. 29 shows flying angels amidst flat blue painted sky.

Col. ill. XLIV indicates day time as the Sun is painted (in the form of face) shining in a blue sky.

The clouds are drawn with three-dimensional effect sometimes like a heavy drapery folded in curves. The shading is reminiscent of European art.

The background of miniatures are generally detailed with trees and plants in a number of paintings like the sets of *Rāmāyaṇa, Bhāgavat, Mahābhārata, Rāg-Rāginī*s, *Bārāhmāsā, Kṛṣṇa Līlā,* etc.

The trees depicted are in various forms like : a cluster of numerous conical tops forming one tree, the trees painted with dense foliage and long straight trunks, mostly put at the back of the architectural setting. Such Indian trees as mango, plantain, *barha, mālśrī, āmlā,* etc. have been largely depicted, drawing inspiration from the Mughal painting. *Cinār*, cypress too have also been shown. But in large number of cases trees and flower plants are stylized designs which have been inspired by the Mughal prototypes. In a number of paintings we find the trees painted in the interior of the palace complex; (*col. ill.* XI) is an example.

The entire top of a tree is shown full of leaves. The variety of stylized form of leaves are in the pattern of a flower with many petals. This was also a continuation of a pre-Mughal tradition. See *col. ill.* XLIV.

Birds, like parrots, cranes, peacocks, etc. are found perched on trees or in landscapes (*col. ill.* XLIII). Animals, like monkeys jump on tree tops; cows, calves, deer, oxen, horses, elephants, camels, lions, dogs, wild boars, etc. are all depicted in various situations (*col. ill.* VII).

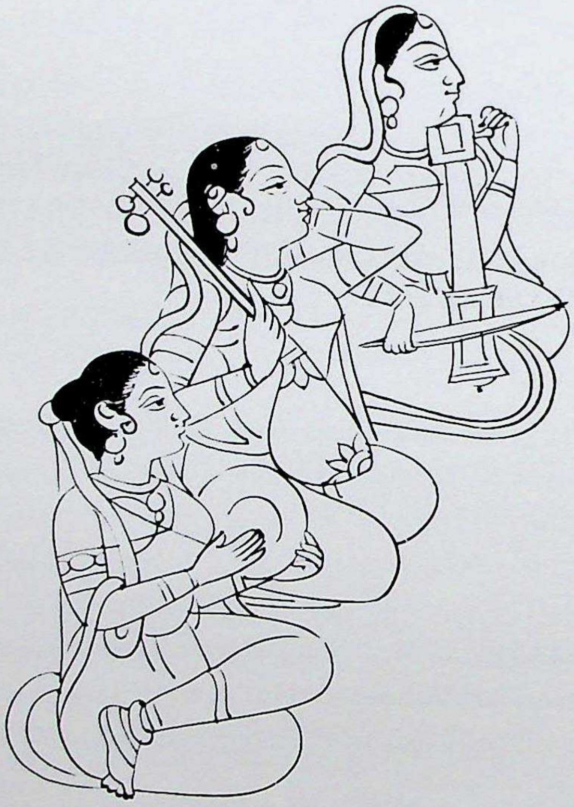
The lake, pond or a river is shown with bushes or trees painted on their banks. The water is painted in light blue colour with dark outlines or at times painted in bluish grey colour; it has lotus flowers, ducks, cranes, leaves and fishes. The lotus flower is painted in realistic form (*col. ills.* XLIII and XLIV).

Fig. 25 and *col. ill.* XLII shows overlapping plains of sand dunes. These plains are painted with green shaded lines and patches of grass and bushes all over in faint colour to give the effect of distance. At times forts and minarets are shown painted on hillocks.

References

1. For other paintings of the same subject see AG-1352 "The Rulers of Amber and Jaipur" (AD 1900) artist Gopīnāth; and AG-1315 "The Rulers of Amber and Jaipur" (AD 1744) collection, M.S.M. II M.
2. The painting "Jaipur's Royal Procession", (R.G.V.C.) is of the time of Sawāī Rām Singh. The painting shows the impact of Western style of shading and perspective which has set in during his reign.
3. *P.P.*, pp. 7 and 8.
4. Dr. Candramaṇi, *Proceedings of the Rājasthān History Congress*, Vol. VIII (Feb., 1976) Jodhpur. 'A Battle Scene', p. 63.
5. *I.M.P.*, Plate 17.
6. *Ibid.*, Plate 16.
7. *C.H.J.*, p. 82.
8. *Āīn*, p. 115.
9. *Marg*, Vol. XI, No. 2 (March 1958), p. 24.
10. For more Portraits of Mahārājā Sawāī Mādho Singh I. *See* Topsfield, Andrew, '*Paintings from Rājasthān in the National Gallery of Victoria*', pp. 41 and 43, *E.D.P.*, no. 27 and Śarmā, O.P., *Indian Miniature Painting*, Brussels 1974, Plate 58.
11. Painting of similar theme and format is in N.M.D., Acc. no. 62.95, 'Rājā Bahādur Singh in dalliance, listening of Music, AD 1800, size (26 x 36 cms.).
12. *I.P.*, Plate 26, p. 119.
13. *I.P.*, p. 112.
14. For another painting of the same subject Kṛṣṇa lifting Mount Govaradhan, Acc. no. 49.19/226. Early nineteenth century (27.3 x 37 cms.), N.M.D.
15. *A.I.P.*, p. 98.
16. *R.R.*, p. 30.
17. *Ibid.*, p. 30.
18. Stooke, H.J. and Khandālāvālā, K., *The Laud Rāgamālā Miniatures*, Oxford, 1953, p. 13.
19. The story of Tānasen, Court Musician of Akbar, is too well-known to be repeated.
20. Satya Prakāśa, *Rāga-Rāginī in the Central Museum, Jaipur* (D.A.M.J., 1960).
21. *R.R.*, pp. 30 and 136.
22. *R.P.*, p. 225.
23. *Ibid.*
24. *Bārāmāsā*, p. 60.
25. *C.C.B.M.*, p. 136, Plate XXIX.
26. G.M.C., Acc. no. 2044.
27. Pramod Candra, *Indian Miniature Painting,* Madison, 1971, Plate 194.
28. *Bārāmāsā*, Plate 81.
29. Archer, W.G., *Rājpūt Miniatures from the Collection of Edwin Binney*, Portland, 1968, p. 48. Plate 36, Acc. No. 1819.
30. *Bārāmāsā*, p. 114, Plates 86 and 87.

31. L.D. Institute, Ahmedabad, Acc. no. 27887 to 90.
32. *Bārāmāsā*, p. 115, Plate 89.
33. Pratāp, Ritā, The treatment of situation as depicted in Jaipur Miniatures, *Kalā Sarovar*, Nos. 3-4, Vol. 2, 1988, p. 53.



3

Material Culture

Costumes and Jewellery

PAINTING more vividly than literature, or history or traveller's account is a source of study of the contemporary life which it faithfully reflects. While sculpture and iconography are ideal representations, painting represents life in its essentialities, particularly in the medieval period when it dealt with mundane subjects. It virtually depicts every minute detail of the people. It shows their dress, ornaments, arms and all other paraphernalia of life with unmistakable authenticity. We have a large number of documents/paintings to help us in the study of the costumes and textiles of the period.

Archival records of *Saṃvat* 1775/AD 1718 mention that Sawāī Jai Singh married the daughter of Mahārājā Ajit Singh of Mārwār. On this occasion the following dress material was presented to him.[1]

> *Sarapeca, pohancī* (ornaments), *kaṭārī* (dagger), *pāgh* (turban made of *mukeśī* cloth), *tās* (gold threaded cloth tied round and turban), *potiyo, ilāyacho, gosapec bālābandī* and *āsā*, etc.

Sawāī Īśwarī Singh on his appointment as crown prince was awarded the following articles by Mahārājā Sawāī Jai Singh (cost indicated):[2]

	Rs.
Sarapeca studded with diamonds	1300.00
Kanṭhī (neclace of pearls)	3795.00
Denevatī mukeśi	37.12
Jāmā mahmūdi cikan	109.00
Pheṅṭā Gujarātī	52.00
Jāmā Selā	1.25
Izār alapaci	20.75
Turrā	10.50

Ālam (coloured)	9.87
Taihpeca	0.96

The old records of *Saṃvat* 1790/AD 1733 indicate that *ālam, atlas, sālū, burhānapurī, ilāyaca, gujarātī, mehamūdī*, plain, coloured and printed *pancatolya* and *parcā* (a local term for brocade) were in use. This record as its name *Saṃphal-bhāī* suggests, is a list of materials in store. Dr. Candramaṇi[3] mentions about poet Rāma Śāh who said that cloth merchants were selling different varieties of *muslin-mehamūdī khāsa, tanasukh* and also woollen (*paśmīnā*) and silk (*pātā*) materials; this supports the Archival records given earlier.

Atlas was the common name used for both plain and flowered satin. In Jaipur Gujarātī *ilāyaca* was popular.[4]

The Rajasthan Archives, Bikaner records of *Rojanāmāh Sūratakhānā* of *Saṃvat* 1853/AD 1796 of *Miti Māgh Budī somvār* give detailed description of the type of costume and jewellery worn in a painting of Mahārājā Sawāī Pratāp Singhjī made by Jīvan artist:

Śrī Mahārājādhīrāj Śrī Sawāī Pratāp Singhjī is standing. *Pāgh* tied of *khūnṭedār farrukhśāhī jarī kī, sarapeca pannā kā, kalagī* has *turrā* of *motī* (pearls), *cogā* (coat) of silver and wearing *jāmā saphed* (white) *dardavankā, Phenṭā dupaṭṭā zarī kā* tied on waist. The neck has 3 *mālā*s of *pannā, bhujābandh* of pearls, *pohancī* in hands of pearls, *ḍhāl, talawār* (sword), *kaṭārī* tied, feet have shoes of *jardojī* (Brocade), painted by Jīvan artist.[5]

FEMALE COSTUMES

Colī

A tight fitting short bodice covering the breasts, having short or long sleeves and fastened by strings at the back.

Ghāghrā or Lehaṅgā

It was a skirt worn from waist to feet. This skirt was gathered on to a regular waistband (*nābhibandha*). These *ghāghrā*s were often worn a little short in length so that the ornaments (anklets) worn in the feet are visible. The ordinary women wore *ghāghrā*s of thick cotton printed cloth whereas ladies of the royal families used to wear satin *maśrū kiṃkhab ghāghrā*s or *ghāghrā*s of *jarī goṭā* or richly decorated with embroidery in floral patterns. This type of skirt was usually worn with *colī* and *dupaṭṭā*. The artists have tried to capture all characteristics of the costumes in the paintings prepared.

Oḍhnī or Dupaṭṭā

It was worn on *ghāghrā-colī*, whose length was about 2-1/2 to 3 meters with 1-1/4 meter width, generally decorated with small *būṭī*s and more or less made of transparent muslin. It was worn over the breast and head as a veil, partly or completely concealing the face and some portion covering the *ghāghrā* where the narrow vertical pleats were tucked in the *ghāghrā*. In paintings the thickness of the folds of *dupaṭṭā* makes its colour evident. The *pallū* (border) of the *oḍhnī* is either done in *zarī*, *salamā* embroidery or *goṭā* work. Sāṅgānerī printed *lahariā* and *mothrā oḍhnī* were also quite popular with the common women.

For the royal class, fine *malamala* or good silk was used. *Ālam* was a type of muslin used for *oḍhnī*, which at times had gold embroidery. *Figs.* 22 and 24 show the females wearing *ghāghrā-colī* and *oḍhnī*.

Sārī

The *Sārī* was the typical Hindu costume mostly worn by womenfolk. It was one yard in width and six yards in length which could vary up to yards. The *sārī* was worn on a long skirt or a petticoat forming a skirt with a gathering of narrow vertical folds in front. *Colī* to cover the breasts was worn with a *sārī*.

Pesavaj

It was a complete dress including bodice and skirt. It was a high waisted gown with fastenings at the neck and waist and open between the fastenings. The sleeves were long, tight and wrinkled (*cūḍīdār*). The skirt was long and open down the front, the *pyjāmā*s were seen whenever its panels were displayed in movement. *Col. ills.* XX, XLIV and XLI show *nayikā* wearing the *pesavaj*.

Another type of skirt was worn over *pyjāmā*s (usually without a bodice) with *colī* and *dupaṭṭā*. The painted material was transparent and richly decorated. *Figs* 22 and 23 show the female attendants and princess wearing skirt over the printed *pyjāmā*s which are visible through the skirt.

Another type of transparent dress was also worn by ladies. It was a form of *pesavaj* which ended above the knees (frock type). It was worn with printed *cūḍīdār dupaṭṭā* and *colī*. *Fig.* 16 shows females (holding *hukkāḥ* and a fan) wearing this short transparent frock. It has fastenings at the neck and waist.

The Salwār or Izār

Salwār[6] or trousers were adopted by Hindu women under the Mughal influence.[7] It was fastened on the waist by a string (*izāraband*) of silk or cotton knitted through the seam. These were gaily printed coloured *pyjāmā*s worn by women under the transparent gown called *pesavaj*. These *pyjāmā*s were tight fitting and a little wrinkled below the knee like the *cūḍīdār pyjāmā*. *Figs.* 22 and 23 show the females wearing *pyjāmā*. Caps were also worn by ladies *nilakh* with *kalgī* on it. *Nāyikā*s wore caps due to the impact of Mughal dress. Archival records also mention this.

PIGMENTS, DYES AND PASTES

They were used by women in decorating their forehead, feet and hands.

Chāp

A sectarian mark made with *candana* (sandal paste).

Māga

It was the vermilion mark used by married women on the parting of the hair and discarded on widowhood.

Tilaka (Ṭīkā)

It was a spot of *sindūr* or vermilion colour, or sandal paste mark put in between the brows.

Kājal

A black paste used for the eyes.

Mahāvara (Lakṣa)

It was the red dye (cochineal) applied to the palms of the hands and soles of the feet.

Mehandī

On all auspicious occasions ladies used to decorate their hands and feet. Henna dyed or *mahāvara* applied on hands and feet are represented in paintings from mid-seventeenth century onwards.[8] *Col. ill.* XXXIX, shows the *nāyikā*'s hands and feet decorated with *mahāvara* or *mehandī*.

FEMALE JEWELLERY (ĀBHARAṆA BHŪṢAṆA)

Siramāga

The female folk wore pearl in the parting of the hair or at times *ṭīkā* was worn which was known as forehead pendant or formed the part of *siramāga. Śīṣaphūl, śīṣamaṇi*, and *sūraj* were also jewels worn on the hair. *Fig.* 37, *col. ills.* XXXIX and XL, shows the females wearing such ornaments.

Sinthī

A tripartite flexible ornament covering the parting of the hair and the edge of the hair along the brow as far as the ear on both sides.

Candabenā

A crescent-shaped pendant worn on the forehead or hair. *Fig.* 37 shows the female wearing *sinthī* and *candabenā*.

Nath

Nath was a ring worn by piercing the nostril. A ring of gold in which two pearls were added was most popular in the Jaipur paintings. *Fig*. 37 shows the female wearing a *nath*.

Finger Rings

Rings studded with pearls, ruby or diamonds were worn in two or three fingers of each hand.

Hath-phūl

An ornament covering the back of the hand and attached to finger rings. *Col. ill.* XLI shows the female wearing finger rings and *hath-phūl*.

Bangles

Glass bangles or lac bangles studded with stones, pearls or mirrors were painted.

Armlet or Bhujābandh

It is studded with pearls, diamonds, ruby and worn in the upper part of the hand.

Bracelets

They are also seen worn with the bangles by queens or *nāyikās* in the paintings. *Fig.* 37 shows the female wearing *nath*, finger rings, bangles, *bhujābandh* and bracelets.

Toe Rings (Bichuā)

They were worn by ladies in three or four toe fingers.

Anklets

They were worn round the feet and were made of gold or silver. At times two to three anklets were worn together up to the ankle. Bells were also attached which gave musical sound while walking. *Fig.* 25 shows Rādhā wearing toe rings and anklets.

Dhukadhukī

A necklace worn by woman which had four to five chains attached and it hung low on the breast.

Mālā, Hāra

There were many varieties of necklace, each having its own name, e.g., *candrahāra, pañcalaḍī*, etc.

Kaṇṭhī

They were tight fitting necklaces of various types made of pearls, diamonds or strings of pearls joined together with a pendant in between.

Earrings (Karṇaphūl)

It is a large round or bell-shaped pendant, i.e., *jhumakā*, *bālī*s or rings, i.e., series of small rings with pearls worn in the upper part of the ear. Other forms include *therhī, dedī, cara* (with pearls) etc. *Fig.* 37 shows the female wearing the various types of *mālā, kaṇṭhī, dhukadhukī,* earrings (*karṇaphūl*).

Leaves of daily records of Sūratakhānā (*Rojanāmacā Sūratakhānā*) of *Saṃvat* 1838/AD 1781 give the description of paintings of *nāyikā*s with the type of ornaments and clothes worn by the females. Eleven paintings of *nāyikā*s were made by Lakṣmaṇa *citerā* and some descriptions given therein are as follows:

1. "Two ladies are embracing each other with their hands around each other's neck. One *nāyikā* holds a wine cup, *pesavaj* of *sośī* (colour) and green *dupaṭṭā zarī kā, śīṣaphūl* (head ornament) and all ornaments, another *nāyikā* standing in front with cap and *kalagī* on top, *sūthan* (*pyjāmā*) of red brocade. Green *dupaṭṭā* is tied on the waist. In one hand is a wooden tray and in the other a lamp is held".
2. "*Nāyikā*s are playing *śataranj* sitting in front of each other. One *nāyikā* is wearing green dress, on her head is a cap of *nilakh* (a type of cloth), *kalagī* of black colour. The other *nāyikā*'s *pośāk* (dress) is orange, *dupaṭṭā khasakhasī* (colour) *thirmā kī* (a type of cloth with design of check pattern). In front is a bottle".
3. "One *nāyikā* is seated with *masnad* and pillow, *sārī* (*oḍhnī*) of *kesara* colour, *koradar* (bordered) *ghāghrā* printed of *bādāmī* colour, wearing all ornaments. A *nāyikā* holds a parrot in one hand and in other a *pyālā*".
4. "In the painting there are three *nāyikā*s. One *nāyikā* is seated on *mūḍhā* wearing *jāmā* of *havāsī* colour of *daradāvan* (double *makzī*, i.e., with 2 falls), *dupaṭṭā* of orange colour and holding a pillow on her laps. Another *nāyikā* is standing in front with bottle and cup, and the third *nāyikā* is standing at the back and waving *chaṃvar*".
5. "A *nāyikā* is seated resting on a pillow, wearing *pośāk* of *cāndī kī* (silver colour) *dupaṭṭā* green *koradar* (bordered). In one hand is a bottle and in the other a *pyālā*. On the *caukī* are kept wine bottle and cups".
6. "In another painting there are three *nāyikā*s. One *nāyikā* is flying a kite and the other two are standing on top of the palace embracing each other".

MALE COSTUMES

Puggaree

It was a symbol of fame and prosperity. After the death of the father the next of the kin, i.e., the son was made to wear the puggaree, i.e., the puggaree ceremony was solemnised in every Rājpūt family, which meant that the responsibility of the whole family would now be shouldered by the son. Different names were given to puggaree as *pāga, phenṭā, paṭṭā, sāfā* and these names were the characteristics of race, caste, period and locality. The turban itself denoted social denomination.

Jamīlā Brijabhūśana reckons a turban to be 12 to 18 metres in length and 24 to 30 cms. in breadth.[9] "The loops were set closely, cross-wise, circular and oblique. The turban of the king was made up of cross-loops without any loose ends. It was bedecked with pearls in a crescent, in the front, to one side and often ornamented with jewelled or enamelled plumes or some beautiful motifs. The Rājpūt puggaree seems to have been adopted at the Mughal court in the time of Akbar".[10]

During the time of Mān Singh a set pattern for Mān Śāhī's turban was made a part of the court dress. The other type that was popular was *Sikander Śāhī*, *sāṅgānerī* and *pañcaraṅg* (five coloured puggaree was characteristic of Jaipur). *Pañcaraṅgā pāga* looked beautiful on the kings of Ḍhūnḍhār.[11]

Jāmā

This court dress was a kind of frock-coat with a full skirt. It was fastened at the side on the shoulder and just above the waist on left when worn by Hindus.[12]

It was called *takauciyā* at Abu'l Fazl, and *sarbagatī* by Akbar himself.[13] It was one of the commonest ceremonial dresses worn by courtiers, generally with loose fitting and long enough to cover the body up to a little above the ankles. The frock-coat had full sleeves gradually tapering towards the end and fitting the fore-arm. The front was double-breasted and the upper span crossed over the chest from right to left and was tied below the armpit with laces.

According to Coomāraswāmy, the use of *jāmā* varied with the passing fashion. From AD 1575-1614 the four pointed skirt was popular. Later for a century plain skirt was in simultaneous use but it extended only a little below the knee. *Col. ills.* XIII and XXII, show the Mahārājās wearing the *Jāmā* almost touching the ground.

Cugā

It was an open coat tied from waist and worn over the *jāmā*. It was made of brocade or wool with full sleeves for winters and for summers it was made of muslin cloth often embroidered with gold or silk thread.

Tail Coat

It was a peculiar adaption of the *jāmā*. This was worn with short trousers and turban. It was made up to the thighs in length, in which a tail was stitched from the waist going from left to right covering the hips, i.e., the rear part of the skirt, and was long enough, reaching a little below the calf muscles. The front hem of the skirt ended at the middle of the thighs.[14] It had full sleeves.

Kamaraband (Girdle) Paṭakā or Katazeb[15]

The cloth belt worn round the waist over *jāmā*, or *aṅgarakhā*. *Paṭakā* was said to be both a necessity and a decoration for the Mahārājās. It was folded and was long enough to be knotted around the waist, with the ends hanging up to knee. The ends of *paṭakā* were usually decorated, either embroidered, printed, woven or brocaded.[16] In paintings we find a *kaṭār* stucked in *paṭakā*. *Col. ills.* XXII and XXIII show the Mahārājās wearing various types of designed *paṭakā*.

Dupaṭṭā

It was a long and comparatively narrow cloth. It passed round the back of the waist with both ends thrown over the shoulders and hanging at the back. It was not compulsory for the Mahārājās to wear *dupaṭṭā* with the *jāmā*.

These *dupaṭṭā*s were made of plain material with *zarī* border. Coloured *dupaṭṭā*s were used on auspicious occasions. Floral as well as religious motifs were used for printing *dupaṭṭā*s, e.g. a priest of a Śaivite temple or a devotee of Śiva used a *dupaṭṭā* printed with *dhatūrā* flower, trident or leaves of the *bela* tree.[17] Wearing *dupaṭṭā* was in vogue after Sawāī Pratāp Singh's reign.

Dhotī

It was the lower body garment which measured about one yard by five yards. It was wrapped round the body and tucked in at the waist, one end hanging loose, the rest hanging folded in pleats and tucked in at the waist while the end left free is passed between the legs and tucked in at the back.[18] Details varied with the locality and tribe or caste.

Pyjāmā or Sūthan

The men wore the *pyjāmā* below the knee, a little looser than the *cūḍīdār* and the *cūḍī*s (wrinkles) were avoided. They were plain, striped or of design printed in bright colours. The trousers for commoners were shorter reaching just the knee.

Dātiā

It is a narrow piece of cloth wrapped from the chin and tied to the turban. This was used for keeping the beard set. *Col. ill.* XVIII show the wild boar hunters having *dātiā* tied on their beard.[19]

Śāl or Duśālā

It was a woollen or cotton sheet folded length-wise, with or without border covering the shoulders and neck. *Col. ill.* XXXIV shows the Jain monk and other male listeners seated, wearing *duśālā* or *śāl* on *jāmā* and *dhotī*.

PIGMENTS, PASTES AND DYES

Ṭīkā (Tilaka)

Vermilion or sandal paste put between the brows.

Chāp

A sectarian mark, *col. ill.* IX shows Mahārājā Sawāī Pratāp Singh with *ṭīkā* and *chāp* painted on his forehead.

MALE JEWELLERY (ĀBHARAṆA, BHŪṢAṆA)

Mālāband

A jewelled fillet worn on the turban.

Sarapeca

Of Mughal origin often jewelled or enamelled; was worn in the turban.

Turro

A decoration stuck in the turban. It was made of golden threads or of gold studded with diamonds.

Kalagī

A feathered and jewelled broach on the turban.

Dhugadugī

A decoration worn in the turban and made of precious stones. *Col. ills.* XIII and XXII show the Mahārājā's wearing *mālāband, sarapeca, turro, kalagī* and *dhugadugī*.

Mukuṭa

A crown, generally five-pointed, worn by princes and deities in paintings. The *mora mukuṭa* was the peacock crested crown worn by Kṛṣṇa in paintings. *Fig.* 29 and *col. ill.* XXVI show Kṛṣṇa wearing the *mukuṭa*.

Bālā (Earrings)

It was a thin wire in which two pearls and a ruby inbetween were threaded. The king's courtiers wore it in their ears. *Col. ill.* XXII shows Mahārājā Sawāī Mādho Singh I wearing *bālā* in the ears.

Bhujabandh

An armlet worn in both hands and made of *pannā*, (emerald) pearls or diamonds.

Kankana

A bracelet.

Nūpura

An anklet. *Torā* was an anklet of pearls.

Rings

Worn in fingers and of ruby, *pannā*, pearl or diamond.

Kaṇṭhī

A tight fitting necklace of pearls or diamonds. *Col. ill.* XXII shows Mahārājā Sawāī Mādho Singh I wearing *bhujabandh, kankana, nūpura, rings, kaṇṭhī* (in arms, neck and fingers).

Archival records of *Rojanāmāh Sūratakhānā* describe the paintings giving the types of costumes and jewellery painted in the picture of Mahārājās as follows:

> Leaf of Archival Record Bikaner of *Īsvī Bhādon Sudī 3, Saṃvat* 1822/AD 1765 to *Bhādon Sudī* 2, year *Saṃvat-Jamāva hal Istimāl (Jamāha Kharca Sūratakhānā). Miti Bhādwā Sudī* 10 *Somavār Svī Mahārājādhirāj Mahārājā Śrī Sawāī Mādho Singhjī kī Svī.* Sawāī Mādho Singh is standing ready for going to bathe in a tank with a silken cloth on waist, *kalagī* (fully enamelled) and wearing all ornaments of *jālīdār* (meshed) design, *cugā* tied on *lapeṭā*, four *mālā*s of emerald and pearls in the neck, *bhujabandh* and in the hand *pohancī* of pearls, in the feet are pearl *torā*. It is painted by Sāhibarāma artist.[20]
>
> *On Mitī Sāvan Badī* 9 Thursday painting was made of Mahārājādhirāj Sawāī Mādho Singh *kī, Svī* 2. Sawāī Mādho Singhjī is sitting on a horse, wearing *pośāk* (dress) *farrukhaśāhī*, (turban and ornaments) *śirasobhā* of silver and *kalagī* of *pannā* and pearl necklace. In the right hand he is wearing *bhujabandh; kaṭārī* is tied and in front is standing *aṅgrakṣak* (bodyguard) and at the back is Khuśayāl Bohrā and Raghunāth Palīwāl with a *caṁvar*. Border in gold is painted by Navlā artist.
>
> Mahārājā Sawāī Mādho Singhjī is sitting on *masanad* of *jaradozi* (brocade) resting on pillow wearing *pośāk* (dress) *farrukhaśāhī.* On the forehead is *śirasobhā* of silver and *kalagī* of *novakī*. Pearl necklace is in the neck and in left hand is *bhujabandh* and *pohancī.* In the front is seated Harāśai Jīv Rāj Singh and Dīwān Bālacand is standing. Khuśayāl Bohrā is doing *caṁvar* at the back. The border is written in gold and painted by Rāmajī artist.

Foot Wear (pay afzer)[21]

Shoes and slippers (*caraṇadhāraṇa)*. The slippers worn by the kings, royal ladies and nobles were all boat-shaped made on red leather, velvet or brocade having a variety of embellishments and designs of the upper flap. Some had cross flaps or decorative buttons. The point of the toe was sometimes bedecked with a fur pompom. Archival records mention that Mahārājā Sawāī Pratāp Singh is wearing shoes of brocade[22] (*col. ills.* XXII and XXIII).

Musical Instruments

Music was a source of entertainment as well a cultural pursuit for the kings and nobles. Various types of musical instruments were maintained in the *Guṇī-jana-khānā* (*Saṅgīta-śālā*) and the *paturakhānā* for music and dance.

A large number of musical instruments (some of which no longer exist) are seen in the miniature paintings.[23]

The sixteenth-century Kachavāhā annals do not say much about musicians and their performance but a glimpse of the Amber court can be had from the description by Amṛtrāi, the poet of the *Mānacaritra* (composed in *Saṃvat* 1642/AD 1585) and a contemporary of Rājā Mān Singh I. He wrote that musical instruments like *jalataraṅg, viṇā, rubāb, yantrā* and *mṛdang* were played in the Amber palace.[24]

Fragmentary records of *Saṃvat* 1792-99/AD 1735-42 preserved in the Rajasthan State Archives, Bikaner not only confirm that *Guṇī-jana-khānā* was an established department in the time of Sawāī Jai Singh but also support the Jain poet Bakhat Rāj Śāh's writing that instead of Persian name, the ruler ordered the use of Hindi term *Guṇīgṛha*. The above-mentioned records also indicate that *rubāb, bīn pakhāwaj, taṃbūrā* and *mañjīrā* were played by the instrumentalists of the *Guṇīgṛha*.

The earliest comprehensive account of *Guṇī-jana-khānā* was available of the time of Mahārājā Sawāī Rām Singh II, when the department of *Guṇī-jana-khānā* was at its peak of excellence. There were 58 *kalāwanta*, 17 *pakhāwaj* players, 21 *sāraṅgī* players, 4 *kathaka* artists including one *naqqāl*, 6 *rasadhārīs*, 6 *kartālis*, 44 female dancers and singers. Besides these, there were carpenters to repair their instruments, etc., who were Jaṅgid by their caste.[25] The following musical instruments have been depicted in the Jaipur paintings.

CYMBALS

Sāñj

In Hindi it was called *jhāñjh*. It consisted of two separate plates each about 25 cms in diameter with flat edge and a little concave centre. In the centre were holes made from where the two small pieces of strings were knotted. Each plate was then held in each hand by the string and the concave side of the plates struck together. These cups acted an resonants for the sound.

The Tāla[26] *or Mañjīrā or Kaitala*[27]

It consisted of pair of cup-shaped pots, mostly made of brass[28] and to hold them, two pieces of strings were knotted on both ends. It was played by striking the edge. It was an instrument of indefinite pitch.[29] *Fig.* 29 shows the female musicians playing *sāñj* and *mañjīrā* with dance.

Every fort and palace had a pair of drums, *mañjīrā* and a long pipe known as *karnāyā*. These instruments were played by *naqqārcī* and *karnāyacī* respectively, three times a day — morning, evening and at midnight. On Sundays these instruments were played eight times a day. Though it was the usual routine for the *naqqārcī*s but they were also supposed to lead the army, playing on their instruments, riding on horse, elephant, or on camel-back. They played appropriate *rāga*s suitable to the time. They also played at the time of the marriage in the royal family and while leading the royal procession.

WIND INSTRUMENTS

The Śaṅkh or Śaṅkhū (Conch)

It was a very ancient wind instrument and was blown at almost all Hindu religious ceremonies and at all auspicious occasions. In the painting Kṛṣṇa greets Rājā Uddhisṭhir and the *śaṅkh* is blown (Acc. no.: AG-350 dated AD 1792, M.S.M. II M.).

Transverse Flute — Bānsurī or Muralī[30]

It was a mouth instrument and had six holes and one hole at a little distance near the upper end. It was held sideways and was played by holding it across the mouth, the embouchure touching the very centre of the lower lip. It was mostly played by Kṛṣṇa in *Kṛṣṇa Līlā* paintings.

The Qarnā[31]

It was the longest of the pipes. It would be up to 3.60 m long.[32] It was of three types — straight, curved like an arch or intricately curved like an 'S' with elongated arms.[33]

The *qarnā* was typical battle-field instrument. There were no holes in it and was played like a bugle. The lower portion was a thin pipe with a small cup-shaped embouchure to fit the lips. The upper portion had an elongated funnel. It was made of brass, silver or gold. In Rājasthānī dialect it was called *tūtī*s (i.e., a straight small pipe with elongated funnel).

Bākiyā was another Rājasthānī word used for small curved pipe. *Fig.* 29 and *col. ill.* XXVI show male and female musicians blowing the *tūtī*s and *Bākiyā*.

STRING INSTRUMENTS

Tānpūrā

It was made from larger shells of the coconut fruit with an attachment of a long hollow piece of wood on which strings were fitted. The knobs were connected at the end of the neck, which could be stretched whenever desired.

The Viṇā[34] *or Bīn-Sitār*[35]

It was one of the oldest string instruments of India. Its neck was formed of a hollow piece of wood about 90 cms in length. The two resonators made of halves of pear-shaped gourds, were attached below on both the ends. It had three strings made of steel and the bridge was placed on the bowls. The player held it either in a horizontal position across the knees or over the left shoulders, the upper gourd resting on the shoulder and the lower on the right thigh. It was played by finger nails or a plectrum.

Sāraṅgī

It was an instrument often found painted in miniatures. This was held vertically and was played with the movement of bow (of horse hair) on the strings and the other hand pressing the strings for the time. *Fig.* 29 shows the female musicians playing on *viṇā, tānpūrā* and *sāraṅgī* with the dancers.

Records of *Guṇī-jana-khānā* from the time of Sawāī Mādho Singh II inform us that there were 38 female singers and dancers with 20 *sāraṅgī* players and sixteen *pakhāwaj* players to accompany them.[36] *See* Sketch — A for *sāñj, mañjīrā, śaṅkh* transverse flute, *qarnā, bākiā, tānpurā, viṇā, sāraṅgī.*

PERCUSSION INSTRUMENTS

The Dūhul[37] *or Ḍhol*[38] *or Ḍholak*

It was an elliptical drum, covered on both sides with skin which was sewn with gut or leather interwoven in the form of a rope and tied like a loop near the ends. These loops were leather braces or strings connecting the skin on either end with alternate loops; and when these loops are pulled, the leather laces alike pull upwards more tightly about the tapering surface of the drum and the skin gets stretched becoming more tense. This tension of the skin controls the tone of the sound. The *dūhul* can be played by two sticks or by fingers alone. *Mṛdaṅga* or *pakhāwaj*[39] were the two popular names of this myrobalan-shaped drum. It was made by one piece of hollow wood shaped like a plum and about 90 cms in length. The leather strings were stretched here too like *dūhul* except that here four pieces of wood were inserted between the shell and braces on the left side. These wooden pieces helped in tuning the instrument. The performer used hands, finger tips and wrists to play. In the miniatures, male and female musicians are shown playing *mṛdaṅga* and *ḍhol*; *see figs.* 28 and 29.

FRAME DRUMS

The Ḍhap (Tambourine)

Circular or rectangular, the *ḍhap* is a one-sided drum having a parchment. This was played by both male and female musicians and dancers, who held the wooden frame with one hand and beat upon the other with other hand. *Figs.* 22 and 29 show the female musicians playing on *ḍhap*.

Tarhātarh

It was a big oval-shaped drum hung with a string around. It rests on the belly, facing outside and is beaten with sticks. It was carried in processions.

KETTLE-DRUMS

Nagārāh or Naqqārā

It was a one surface drum and about 45 to 53 cms in height. Its drum was round like a big bowl and was played by one or two people hitting in a rhythm by sticks. These could also be taken in processions and battle-fields on horse backs and camels. It was also played during the time of hunting, i.e., the *nagārāh* was played to drive animals to their traps.

Tablā

It consisted of two small bowls almost hemispherical in shape. It was made of wood or clay, the top covered with skin. This was also sewn with gut or leather interwoven in the form of a rope and tied like a loop near and ends. The skin was connected at either end with loops and the loops when pulled made the skin taut to control the sound. It was played in pairs and was carried by musicians in their apron and played in rhythm by palms and fingers of both hands. *See* Sketch — B for *ḍholak, ḍhol, mṛdaṅga, ḍhap, tarhātarh, naqqārā* and *tablā*.

The Kathā Tāla of Ciṭṭikā (*Castanets*) *or Wood Blocks*

It was an instrument of indefinite pitch consisting of two fish-shaped pieces of hard wood, equivalent to the size of the palm. They were rattled in between the thumb and fingers of the player or dancer who could also hold a pair of them separately in both palms. The inner flat surface of these two pieces were struck together alternately by closing and opening the fingers, marking the rhythm of the dance and vocal recital. *Fig.* 29 shows the female musicians playing castanets. *See* Sketch — A for Wood Blocks.

The ornamentation of musical instrument was done on the neck key-board and resonators. It was found that the upper neck of the instrument was delicately carved with motifs of flowers, heads of birds[40] etc. The resonators of *vīṇā*, *taṃbūrā*, etc. were also decorated with lines, geometrical patterns and floral designs.

Insignia of Royalty

The *sāyābān, chatra, ālams,* flags, *morcal* and *camvar* were all ensigns of royalty carried with the kings by their attendants.

Ab'ul Fazl considered the fondness of the king for external splendour the reason for the adoption of such symbols.[41] The insignia that he mentions in *Āīn-ī-Akbarī* belong to the court of Akbar but seems to have been inherited from earlier times.[42]

SĀYĀBĀN

It was an oval or a large leaf-shaped fan about a yard in length; its handle was like that of an umbrella. It was bedecked like the *chatra* with numerous jewels. One of the attendants held it to keep away from the rays of the sun. *Figs.* 22 and 47shows a female carrying *sāyābān*.

CHATRA

The *chatra* or royal umbrella had an important place in the royal throne. It had been in fact a universal ensign of royalty. In the paintings various types of *chatra* are found painted on the thrones of gods, goddesses and the Mahārājās. "It seems to have taken its origin in the concept that a king was a representative of God on earth and the *chatra* was the symbol of divine blessings, the expression of Gods protective shadow on his head".[43]

Variations were found in the shape of domes and decorative patterns on them. It was more like a broad-based dome with a pinnacle, the base being girdled by beaded hangings and the wide band ornamented with the costliest jewels or plaited cloth hanging loose at the helm (*fig.* 47).

AURANG

The throne was also known to be an insignia of royalty. These were of rectangular shape supported by four legs, mostly of a shape of bird, short railings on both sides with back rest of the shape of a dome or leaf of grapes or betel. The seat had a cushion and *masnad* and at times *chatra* is on top. *Figs.* 33 and 34 show the *chatra* and *aurang*.

ĀLAMS

In the Jaipur miniatures *ālams* were carried with the kings in procession or in an army. The commonest among them were the *māhi*, *hātha* and *martav*. The emblems of *ālams* were usually made of gold and attached at the top of the pole with long cloth of deep rich colours and a thick lock of the Yāk tail.

JHAṆḌĀ (FLAGS)

They were taken in processions, battle-fields and hunting expeditions. They were made of a single broad triangular piece of cloth or of broad cloth or rectangular shape, two or three triangular ends were stitched lengthwise and fitted into a pole, the stem of which ended in a spearhead. The *pañcaraṅgā* (five coloured) flag was characteristic of Jaipur paintings (*col. ills.* VIII and XVII).

CAURĪ OR CAṀVAR (FLY-WHISK)

The *caṁvar* was mostly carried by male and female attendants and waved over head of important people like, gods and goddesses, the kings, *nāyakas* and *nāyikās*, etc. The *caurī* had tufts of very thick hair of horse and its handles were made of brass, gold or silver.

A detailed study of Jaipur miniatures indicates that *morpaṅkhī* or *morcal* (made of peacock feathers) was popular in the courts. *Moracala*'s handle was beautifully decorated with jewels and was made of gold, silver or brass. *Col. ills.* XVII, VIII, and *fig.* 28 show attendants waving *caṃvar* and *morcal* on the kings, gods and goddesses. *See* Sketch — C for *chatra, sāyābān, jhaṇḍā, ālaṃs, caṃvar, morcal.*

Furniture/Equipment

HOUSEHOLD FURNITURE

Paintings reflect contemporary life. A study of furniture and riding equipment can be revealing.

Royal Chairs

They were square in shape with back and with or without an arch. The arms of the chair were of various designs like the head of a lion or lotus leaves. The chair rested on four legs carved in the shape of a fish or a bird face put upside down in the form of a curve. Cushions and *masnad* were at the back of the chair. *Figs.* 28 and 34 show the variety of royal chairs used by gods and kings.

Takhta or the Dais

It is very frequently found painted in Jaipur miniatures. On *takhta* are shown the *nāyakas* and *nāyikās* lying, or seated. It was rectangular in shape supported by four small legs (*col. ill.* X). At times it was found without legs like a dais. The external decoration was highly ornate with engravings, precious stones, gold and silver chips all studded in exquisite designs, reminiscent of the floral patterns of brocade of the medieval times.

An example of gold thread embroidery was a bed-spread used by Sawāī Jai Singh himself. It bears his seal and a note in black ink gives the date of acquisition. It was of blue velvet *khajūrī* pattern with maroon velvet *hāśiā* having *kaṅcobī* work done on it by golden thread.[44] Such *gaddīpoś* were spread on *takhta*. Underneath were *gaddās*, and the *masnad* on top provided good padding for the person sitting or sleeping.

Takhta having canopy or covering like *śāmiyānā* were also found, with four poles giving support. *Takhta* having flower leaf pattern painted on all sides were peculiar and pillows and *masnads* were popular.

Caukī

It was rectangular, square or hexagonal in shape, supporting 4 to 6 small legs, plain or carved. Perfume bottles, *surāhīs*, fruit trays and other required utensils could be kept on it. *Fig.* 16 shows a hexagonal *caukī* on which are kept perfume and wine bottles.

Small height *caukī*s were also used by *nāyikā*s who are shown resting their feet on it. In *fig*. 23 the princess is resting her feet on a small *caukī*.

RIDING EQUIPMENTS

Howdāh

It was a seat for riding, fastened to the back of an elephant. The seat squạre or hexagonal in shape was large enough to accommodate four to six people. It was furnished with costly tapestry, *masnad, gaddā*, etc. and was made of wooden planks, high enough to protect people sitting in it. Loops were there on both sides to fasten it. Canopies could also be attached with 4 cylindrical columns. A smaller *howdāh* is found fastened at the extreme tail end of the elephant in which the attendant is shown seated with a *morcal* or fly-whisk. *Fig*. 21 and *col. ill*. XIX show the prince in a *howdāh*.

Ambābārī

The seat was rectangular or hexagonal with a canopy and sides sometimes covered with a cloth. The top of the canopy was dome-shaped. It was a covered comfortable seat on an elephant (*col. ill*. XIX).

Sukhāsan or Siṅghāsan

This was a rectangular seat provided with a canopy and carried on the shoulders of 2 to 4 men. The palanquin was the commonest of all. The other types used were covered on the sides leaving one or two windows for cross-ventilation. These were covered by wooden blinds. Seats were made comfortable with quilts, bolsters, etc. Long poles were connected to the base length-wise on both sides. The palanquin bearers carried it on their shoulders. The palanquin covers used for royal household were made of brocade, or *maśrū* or of velvet with gold print or embroidery with *kālābattū*.

In a painting of a marriage procession an open palanquin is carried by 8 bearers, in which a dancer is shown dancing, with 2 more ladies — one playing the *tabalā* and the other striking the *mañjīrā*.

Fig. 21 shows palanquin bearers carrying the *pālakī* and *sukhāsan* on their shoulders. *See* Sketch — D for royal chairs *howdāh, ambābārī, pālakī, caukī* and *sukhāsan*.

Horse-gear (Saddle)

The frame of the saddle seems to have been made of wood and curved so as to fit the back of the horse. It was padded up with felt and cotton and covered with costly cloth, embroidered with gold threads or printed. At times these were made of gold and silver and studded with precious jewels.

Rikāb[45] *(Stirrup)*

Leather or cotton flaps were used for stirrups. The foot rest was made of iron or wood. It was a U-shaped piece with a flat base. *Col. ill*. XVIII shows saddle and *rikāb* on a horse. *See* Sketch — G for Saddle and Rikāb.

OTHER ACCESSORIES

In paintings we find various other accessories for decorations and personal use. Carpets, hand fans, games (like *śataranj, caupar*) were commonly depicted. *Kanāt*s and *śāmiyānā* were spread to cover open space and chics of bamboo splits and curtains kept privacy indoors. A glance at a few miniatures reveals an endless variety of designs and patterns used on these accessories.

Carpets

In paintings the main characters are shown sitting, lying or standing on a carpet spread beneath. The carpets are also found spread in *ambābārī*s, *pālakī*s, pavilions, on *dīwān*s, terraces, floors and in the interior of the rooms. The carpets displayed have a beautiful variety of decorative designs. Besides these, plain carpets with designed border are also found in contrasting colours like orange-green, yellow-green, etc. *Figs.* 24 and 25 and *col. Ill.* XIII, show exquisitely designed carpets spread on floors on which are seated gods, kings, etc.

Curtains

In paintings the doors and front verandahs have beautifully designed curtains folded upwards. In paintings of portraits two curtains are found folded up and tied by ropes on the rings attached to the walls. A broad or narrow border in contrast colour of red, green, pink, green was also popular in Jaipur paintings. The curtains too are designed like carpets, i.e., floral pattern, big or small motifs of flowers and leaves with plain or designed border.

Figs. 24, 37 and *col. ill.* XXVII show curtains of different varieties, plain with designed border or designed with plain border.

Hand fans

They were used by attendants for fanning the *nāyikā*s in the summer season. In paintings they are found to be made of frilled coloured cloth on which golden thread work embroidery was done. These were supported by a metal or wooden handle.

Fans made of cloth and hung from the ceiling were also used. These were moved by the attendant by the help of a string (*col. ill.* XLIV). In a few paintings we find small folding fans in the hands of the Mahārājās.

Chics

Made of bamboo splits woven by thick threads, they were suspended on doors and windows when curtains were tied up so that sunlight and fresh air could pass through. This provided privacy to ladies apartments. *Fig.* 24 shows chics suspended on doors.

Śāmiyānā and Tents

For certain functions, meetings, *mehfil*s and gatherings, *śāmiyānā*s were put to cover open space in front of the palace or a house. These *śamiyānā*s when erected were supported by ropes and poles. The *śāmiyānā*s were plain or decorated from outside or both from outside and inside. These were usually designed with geometrical or floral patterns (*fig*. 32).

Kanāt

It was used as a cloth wall below the *śāmiyānā* for surrounding the open space which had to be kept private. In the painting, 'Sawāī Jagat Singh on a picnic', *kanāt*s of red colour are used to surround the garden.[46]

Board for playing games like *caupar* and *śataranj* were either painted or prepared of cloth. *Figs.* 24 and 25, show Rādhā and Kṛṣṇa playing *śataranj* and ladies playing *caupar*.

Arms and Armours

The arms and armours are depicted in large number in Jaipur miniature paintings and especially those which depict hunting and battle scenes.

The shields, swords and daggers had become a part of the official dress. The handles of the swords and daggers were decorated with semi-precious stones, jade or crystal, silver and gold. Some of them were enamelled and had intricate carvings on them. Few were found studded with precious stones, rubies, diamonds and emeralds. The daggers were usually tucked in the *paṭakā*. The scabbards of these daggers were made of leather and velvet.

Archival records of *Saṃvat* 1824/AD 1767 of *rojnāmāh* (daily diary) of *Sūratakhānā* mention that in a painting the Mahārājā is holding a *dhūp* in one hand and on the waist is tied a *kaṭār*.

SWORDS

Sword was one of the chief weapons used for close fighting. Blochmann[47] has mentioned two types of swords:[48]

1. The slightly bent or curved swords.
2. The *khaṇḍā* or straight swords.

Curved Swords

Talwār[49] was the most popular of all swords. It was carried by the nobles and kings in their hand or tucked in their *paṭakā*, while standing. Numerous types of swords are found in miniatures in which the blades have depression near the blunt edge; in some swords blades are heavier and pointed at the end.

Straight Swords

Dhūp or *Khaṇḍā*: It is a straight-bladed sword with cross hilt, usually broader near the tip and narrow towards the hilt. In their most embellished form the hilts were made of precious metals and were studded with costly jewels. The swords are shown kept in scabbards, made of wood or leather covered usually with different colours of velvets and strengthened with metallic mountings at the lower tip. This was supported by the sword belt or girdle which were hung by 2 or 3 strings. *Fig.* 20 shows Mahārājā Sawāī Pratāp Singh holding the hilt of the straight sword in his hand.

DAGGERS

Dagger or Kaṭār[50]

It was worn under the girdle and carried by nobles, chiefs and royal attendants. The blade of the dagger was not exposed. *Khañjar* was a single leaf-shaped carved blade, broad near the hilt and terminating in a fairly sharp point at the end. This was attached to a hilt embellished with cross-bars. The number of these cross-bars varied from one to two. The hilt guard and the grip bars were made of silver, crystal, agate, jade, ivory, etc. and often decorated with designs of creepers, flowers and animals damascened in gold. The scabbards with the swords were also made of different coloured matching material. The other varieties included short blade, multiblade, scissors and daggers.

Shields

These were used for defence by soldiers in the battle-field. The sword was wielded by the right hand and with the left the shield was held by the loops attached inside in straight or cross-wise manner. Shields were generally found to be made of crocodile or buffalo hide and decorated with four metal knobs,[51] crescents, etc. The shape of the shield was like a plain dish or concave like the top of a funnel. In the *Silekhānā* are found shields made of *niwār*s and *pañcaraṅgā* (five-coloured). A few shields were painted with themes like hunting, pigsticking, *rāsalīlā* and *govardhana-dhāraṇa*, etc. The shields found painted in miniatures were ornamented with floral pattern. They were concave, square and triangular in shapes. *Col. ill.* XXXI shows the demons carrying square and triangular shields.

Belt Partāla[52]

It was a type of belt or waist-band made of heavy *goṭā-kinārī* (gold or silver embroidery) sometimes found studded with *salamā-sitārā* or the *partāla* of sword was made of black strings held together in a net-like band. It had loops through which the scabbard of the sword passed. The dagger was usually thrust into the *kamarabandh*. This is worn when going for hunting or for an expedition. *Col. ill.* XVIII shows the Mahārājā and hunters carrying swords in their *partāla*.

Aliband

This is a *paṭakā* worn to hold the shield.

See Sketch — E for straight sword, curved sword, dagger, shields, belt *partāla* and *khañjar*.

WEAPONS FOR STRIKING

Sat or a Lash

It is a rod with a small handle and a flexible flap tail made of leather, the tip being thicker. It was the *satamār* (man with a lash) who carried it on horseback or on foot in processions and in animal fights.

Gurza

It is a type of mace with metal handle and a spherical head which resembles a lotus pod. The *gurza* is small and light in weight. Men with mace were called *gurzabardār*s who were trusted employees of the Mahārājā.

Maces

They were used in close fighting and were known as *gadā*. The shafts of the maces were ornamented with embossed rings, spheres, bands, etc. The shafts were made of steel and were round, quadrangular or pentagonal with a button at the end. Round, trifoliated or cusped forms attached to the balls seemed to be ornamental pieces. In their most embellished form, the maces were made of gold and silver.

To hold the maces was a thick stick tapering towards the lower end. *Col. ill.* XXXI shows the demons carrying maces. *See* Sketch — F for maces.

Soṭā

It is a thick straight stick slightly curved at top and used in ceremonial processions and in palace, durbars in place of mace or swords. It was made of metal, wood, metal rings mounted along the entire length or of ivory.

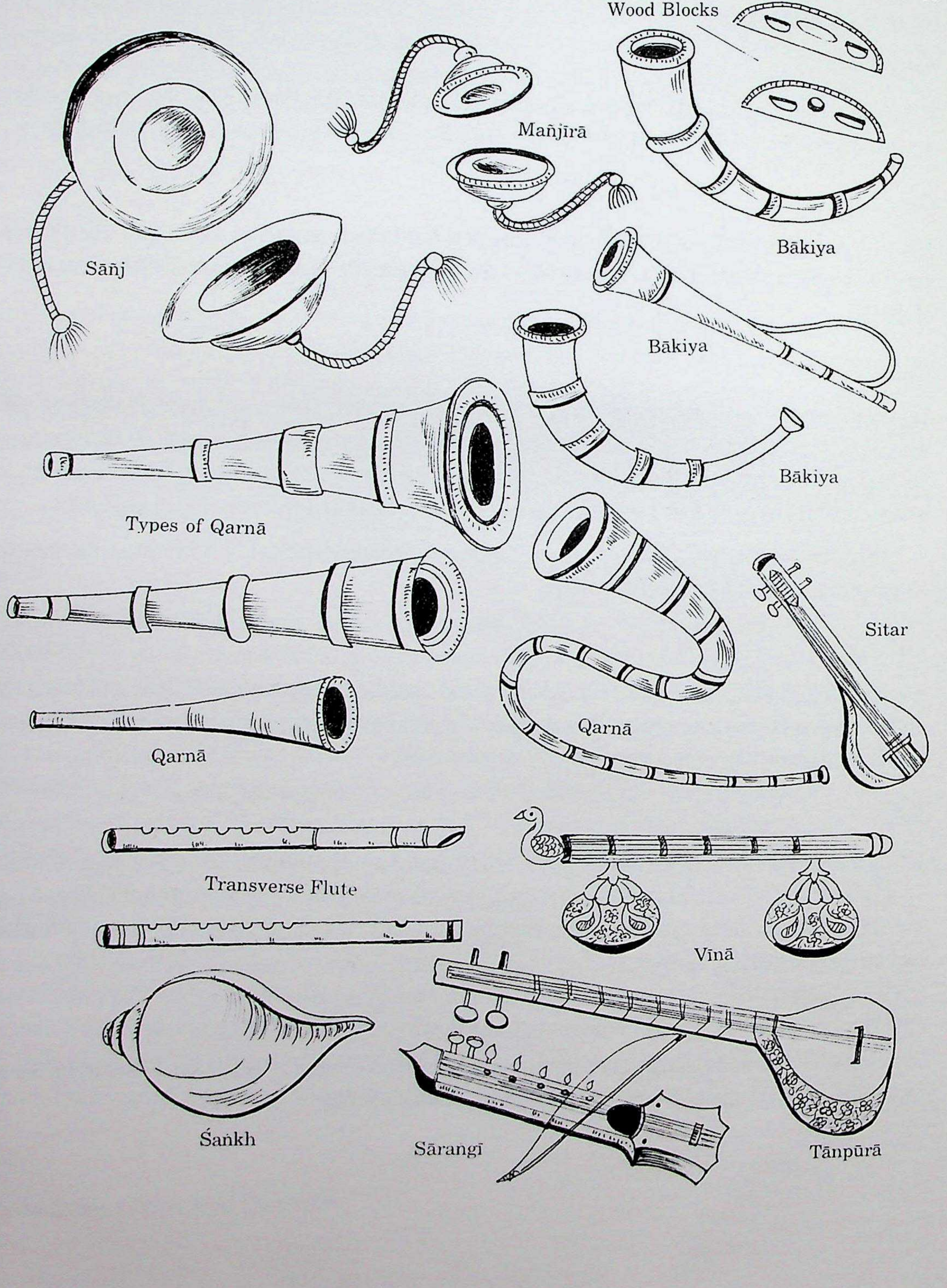
Spear

It was the chief weapon of the attendants, soldiers, guards and horsemen. This was equipped with a small arrow-shaped head of steel fixed to a long bamboo shaft. They were found to be of various types. The common lance found with the cavalry was the *nezā* (*bhālā*). *Col. ills.* XVIII and XIX show the hunters and army men carrying spears.

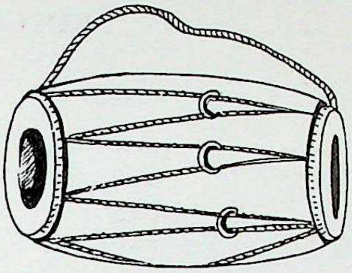
Trident

It was also known as *triśūla*. It was a typical Indian weapon carried by holy men. It had triple forked blade. *Col. ill.* XXXI shows Durgā aiming at demons with a *triśūla*.

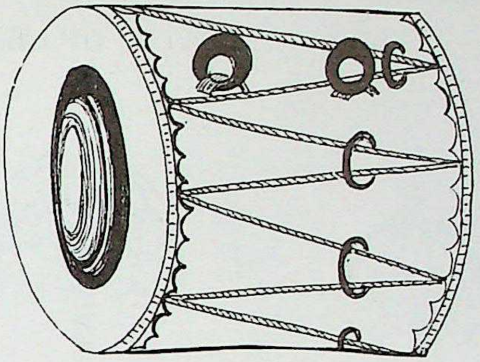
SKETCH - A


Wood Blocks
Mañjīrā
Sāñj
Bākiya
Bākiya
Bākiya
Types of Qarnā
Qarnā
Qarnā
Sitar
Transverse Flute
Vīnā
Śaṅkh
Sārangī
Tānpūrā

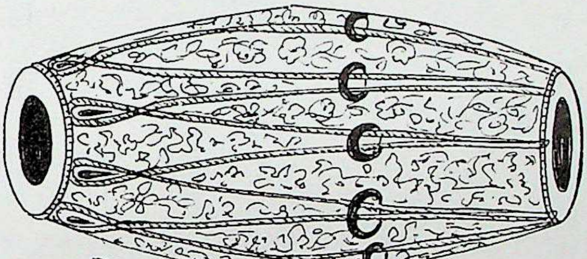
SKETCH - B



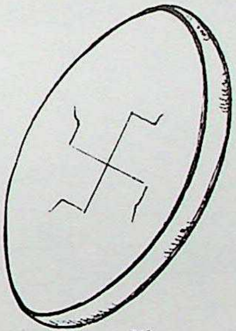
Dholak



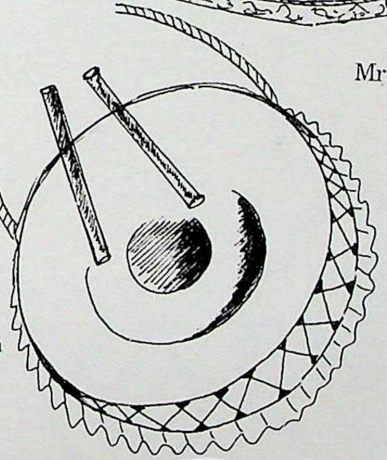
Ḍhol



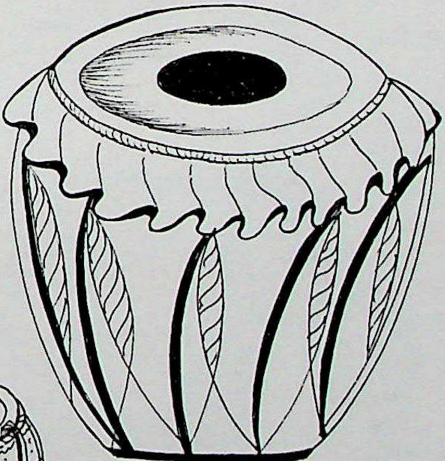
Mrdaṅga



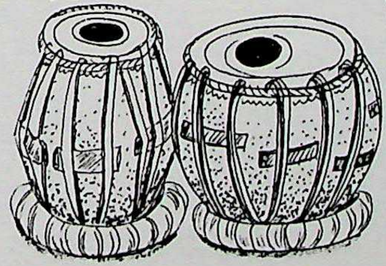
Ḍhap



Tarhātarh



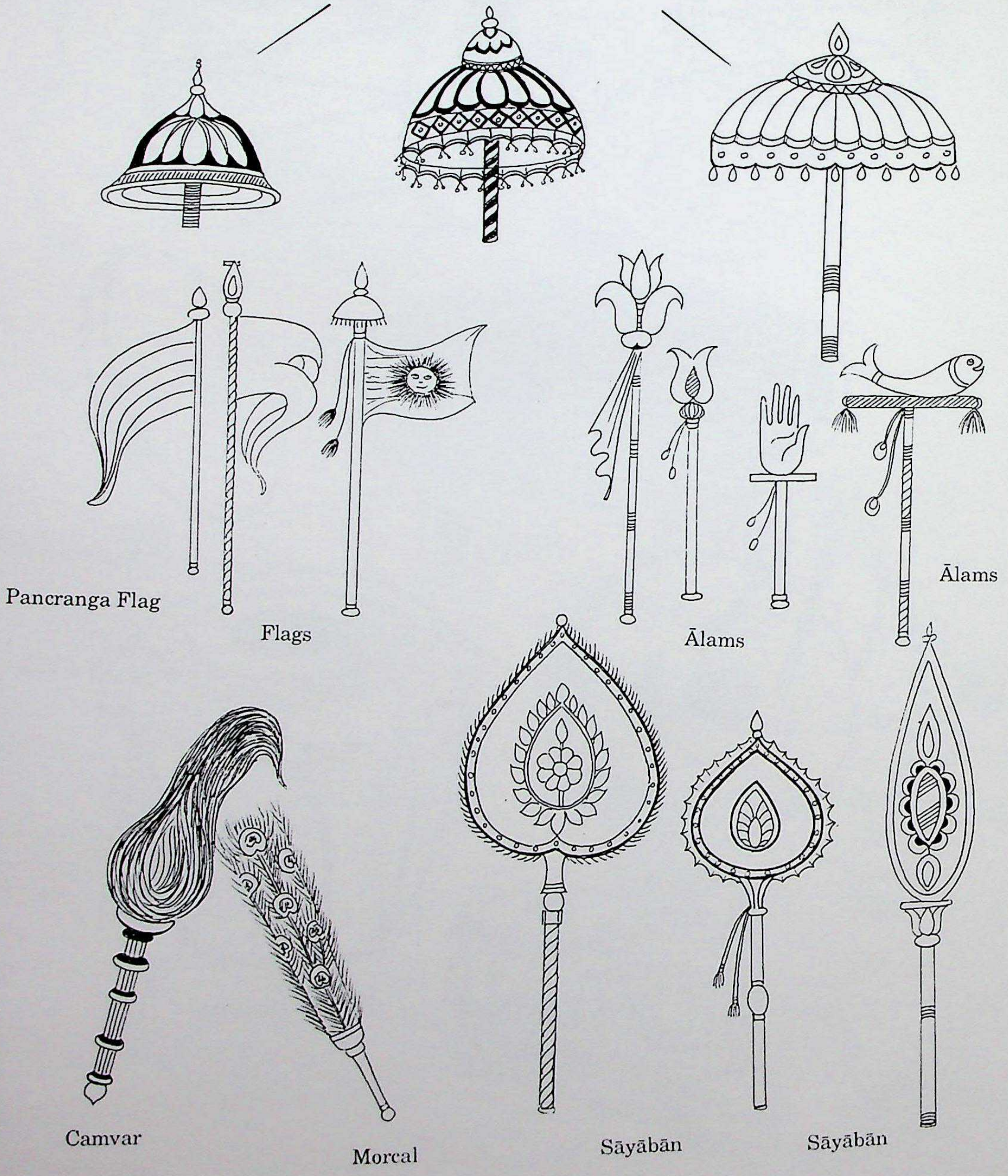
Naqqārā



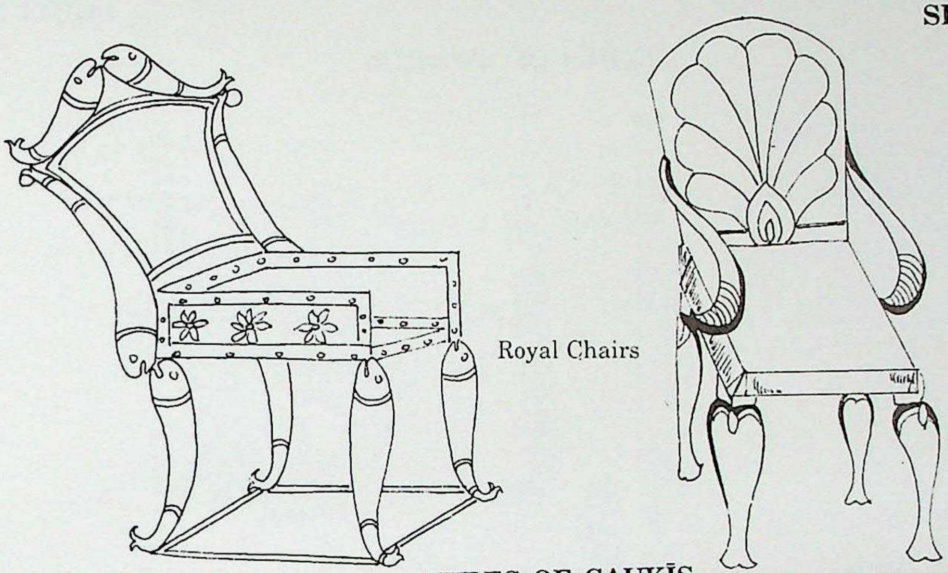
Tablā

SKETCH - C

TYPES OF CHATRA

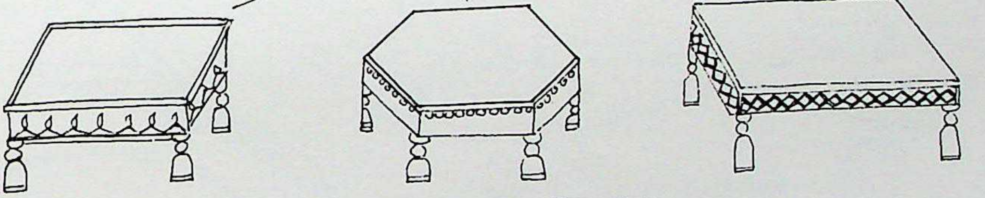

Pancranga Flag
Flags
Ālams
Ālams
Camvar
Morcal
Sāyābān
Sāyābān

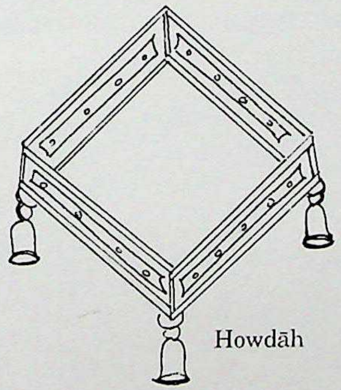
SKETCH - D



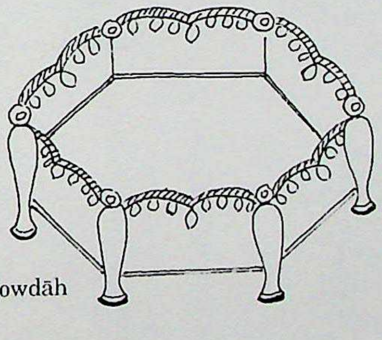
Royal Chairs

TYPES OF CAUKĪS

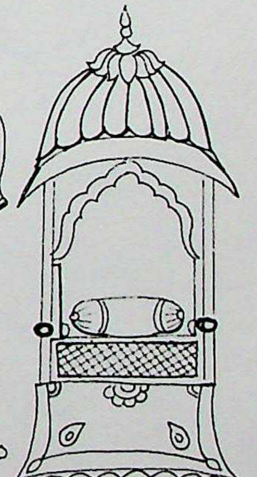




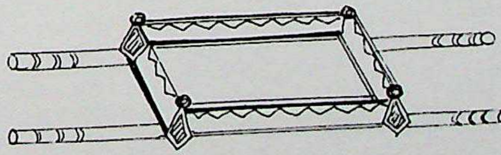
Howdāh



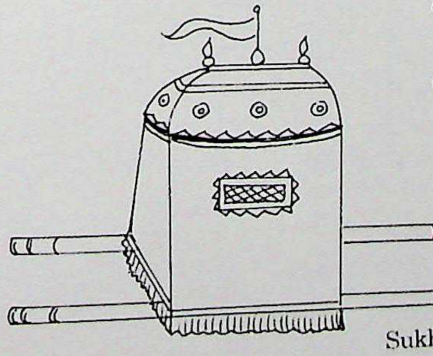
Howdāh



Ambābārī



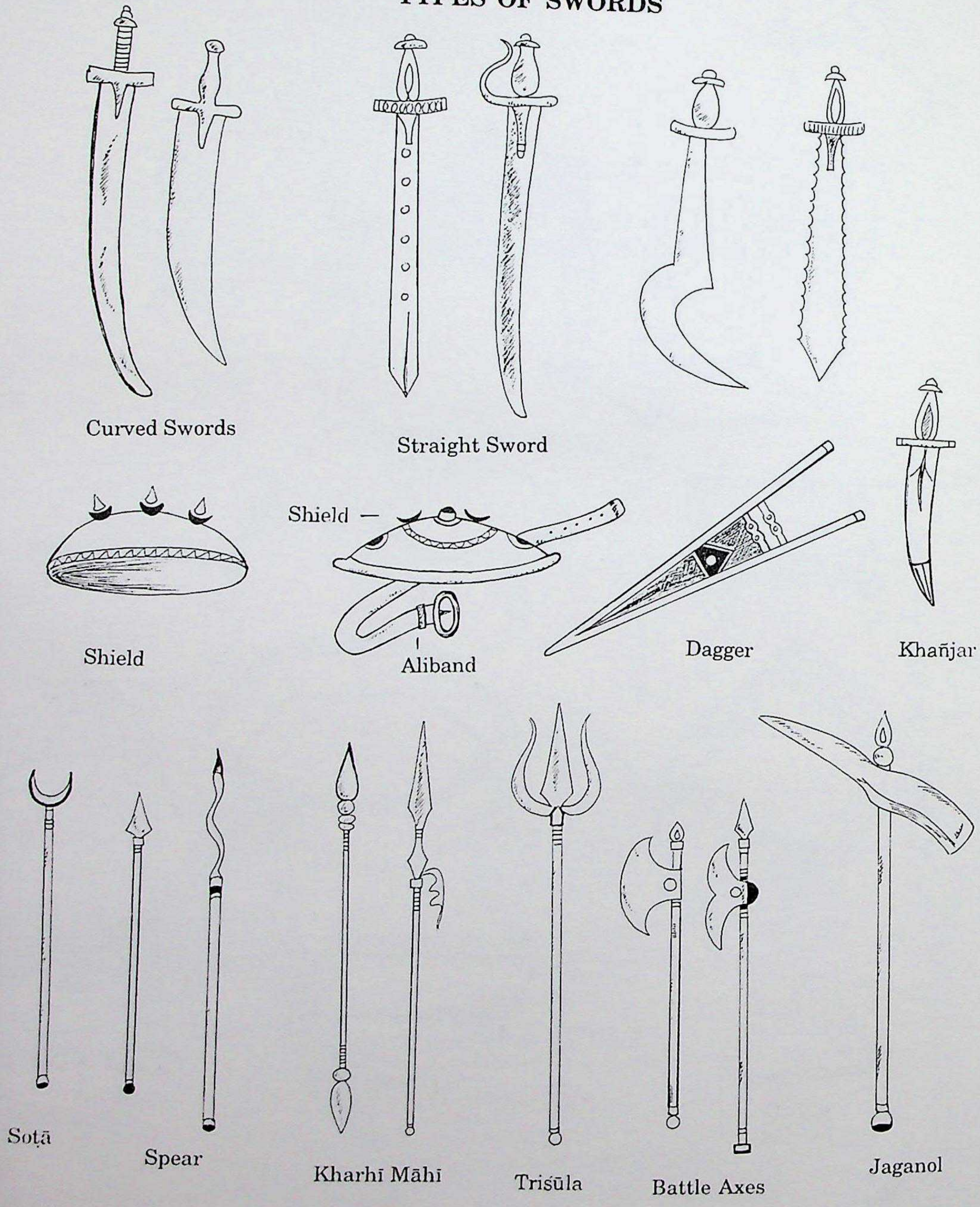
Pālakī



Sukhāsan

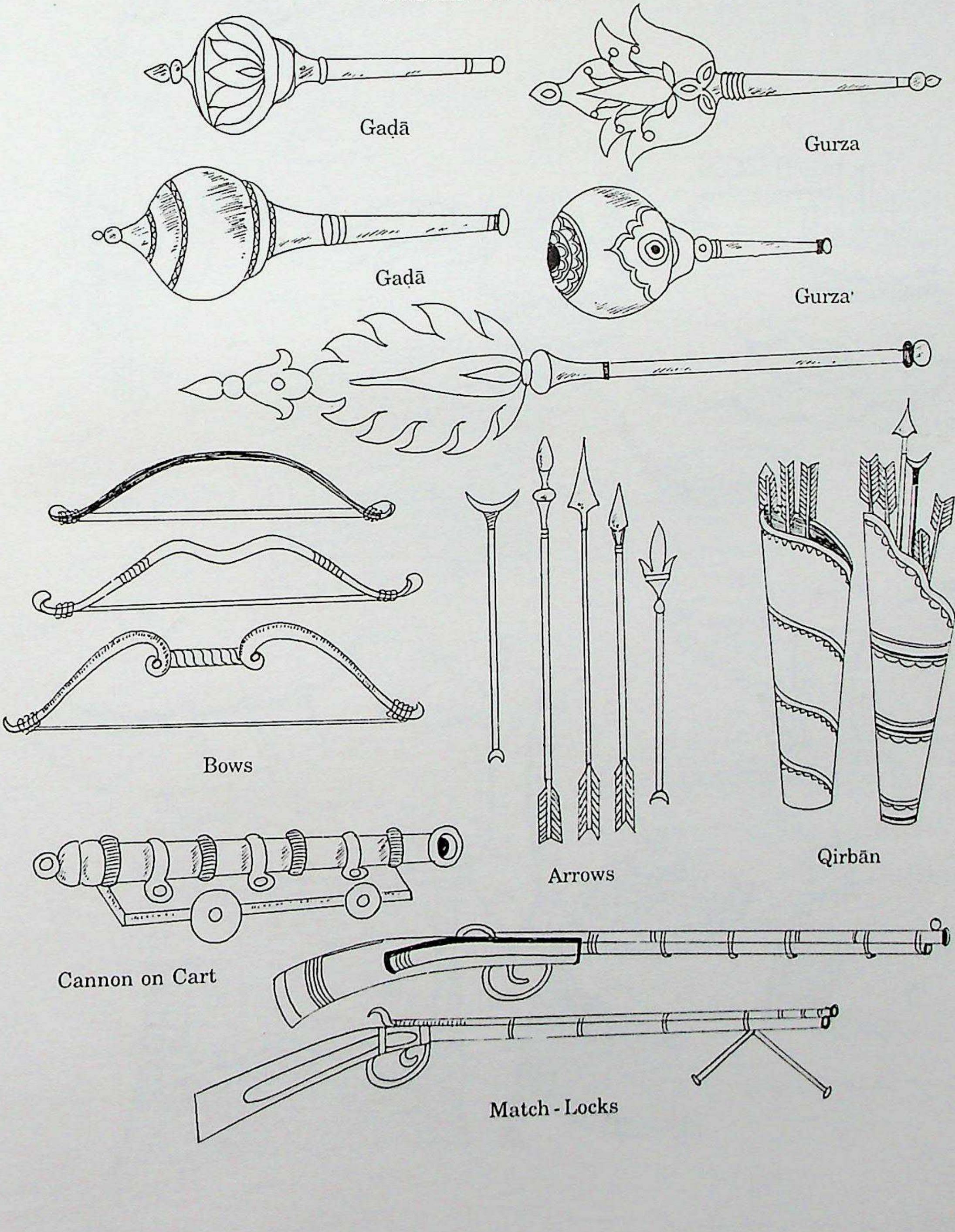
SKETCH - E

TYPES OF SWORDS


Curved Swords
Straight Sword
Shield —
Shield
Aliband
Dagger
Khañjar
Soṭā
Spear
Kharhī Māhī
Triśūla
Battle Axes
Jaganol

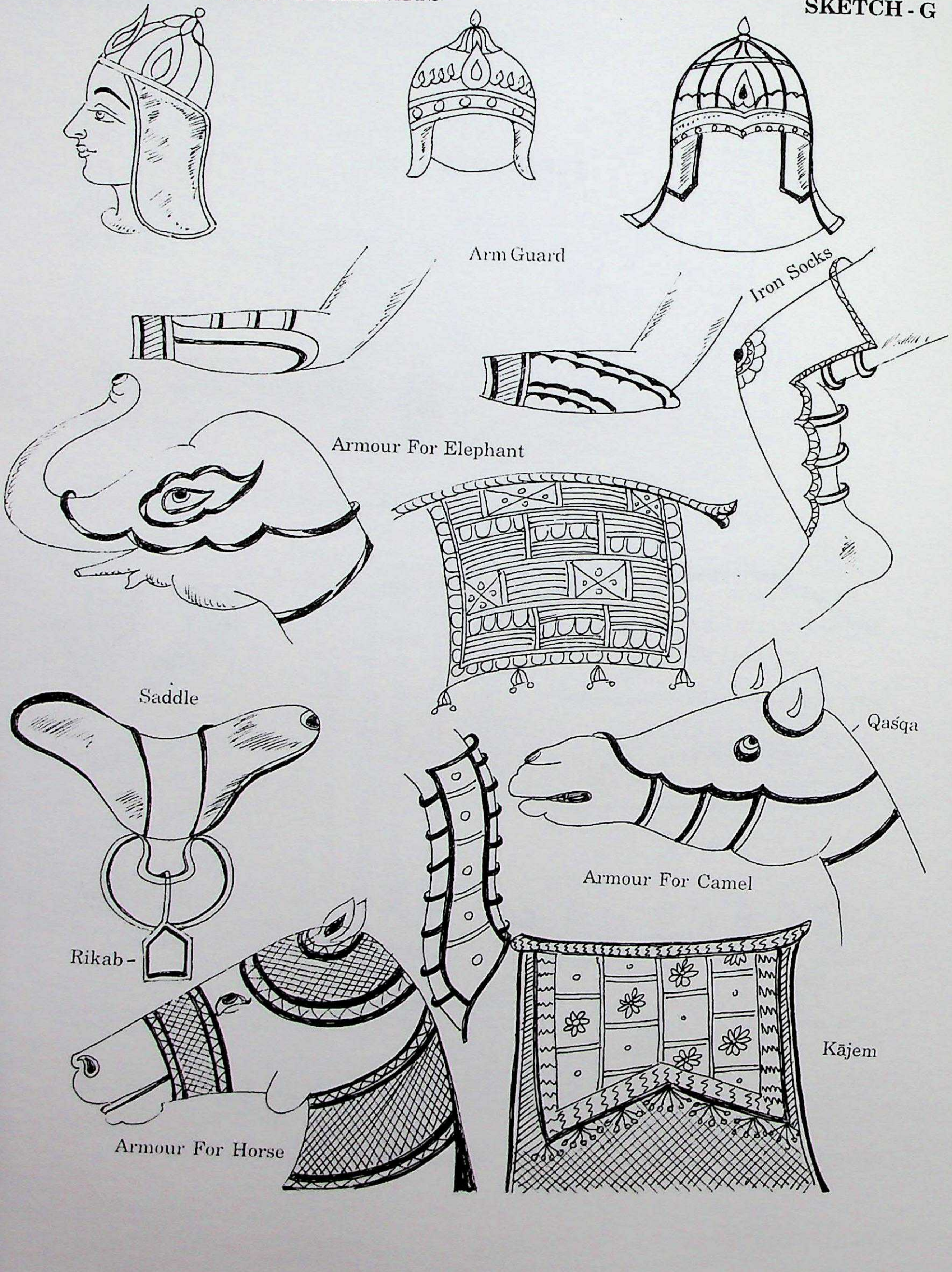
SKETCH - F

TYPES OF MACES

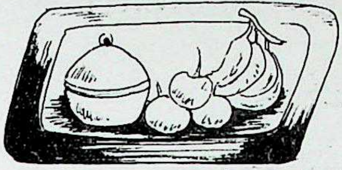

Gaḍā
Gurza
Gaḍā
Gurza'
Bows
Arrows
Qirbān
Cannon on Cart
Match - Locks

TYPES OF HELMETS

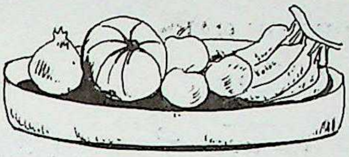
SKETCH - G


Arm Guard
Iron Socks
Armour For Elephant
Saddle
Qaśqa
Armour For Camel
Rikab -
Kājem
Armour For Horse

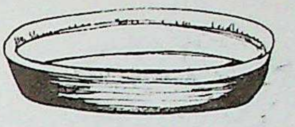
SKETCH - H



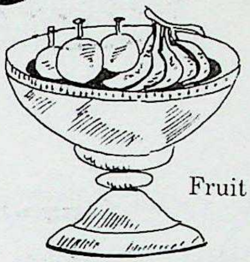
Fruit Tray



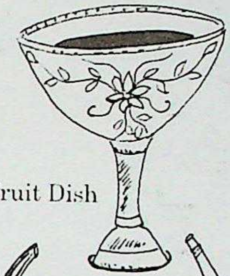
Fruit Tray



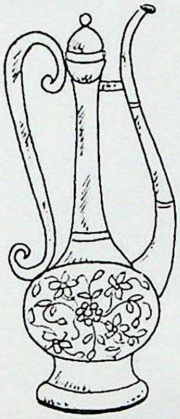
Fruit Tray



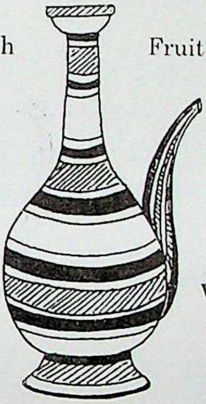
Fruit Dish



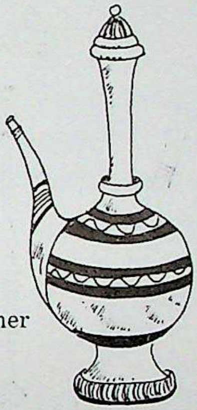
Fruit Dish

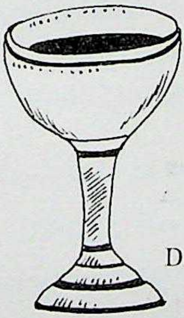


Wine Container

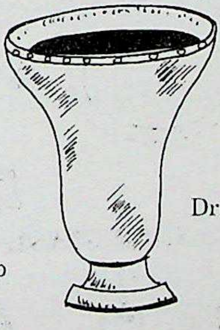


Wine Container

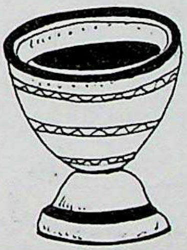




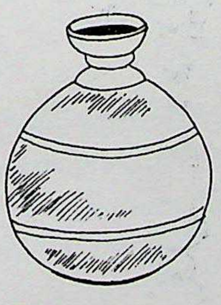
Drinking Cup



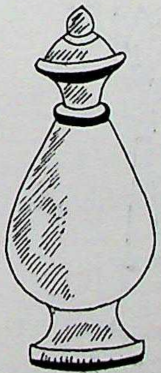
Drinking Cup



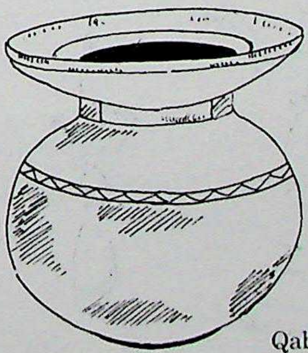
Drinking Cup



Matakā



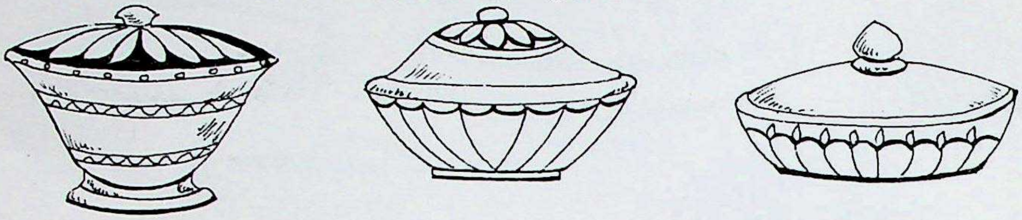
Matakā

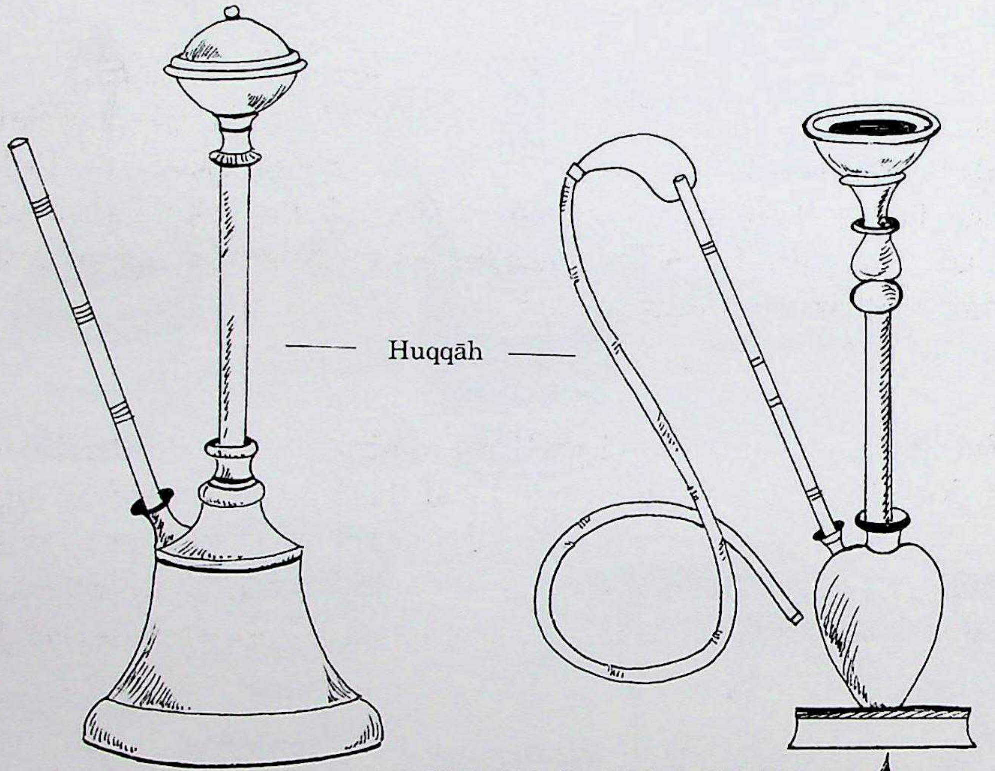


Qabs

SKETCH - I

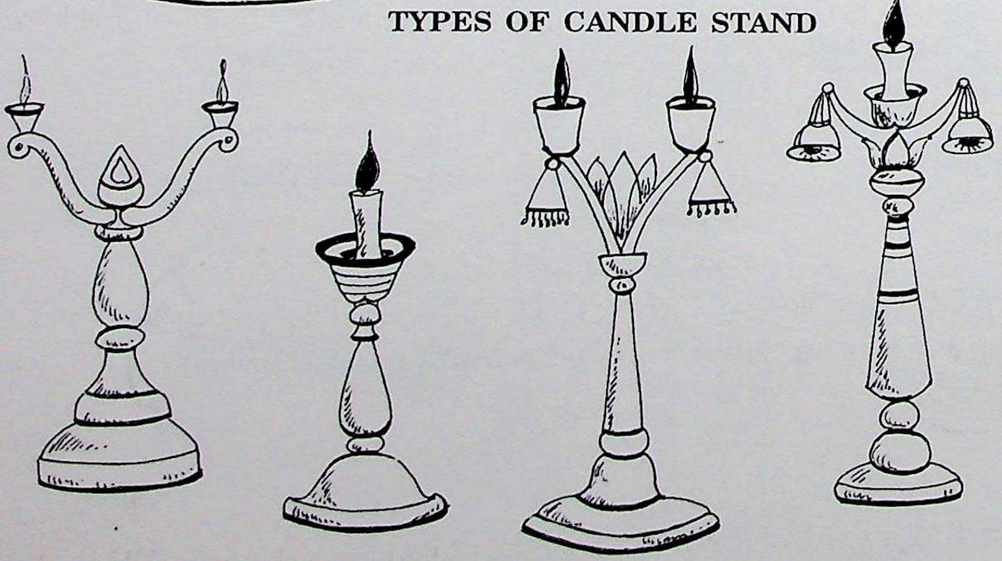
TYPES OF QABS





— Huqqāh —

TYPES OF CANDLE STAND



Jaganol

It was a double headed axe with pointed blade like that of a crow bill.

Kharhī Māhī

It consisted of steel spikes projecting on both sides of a straight handle. *See* Sketch — E for *soṭā, triśūla, kharhī māhī* spears and *jaganol.*

ARCHERY

Bows[53]

This was a common weapon used by the army. They were made of brass or of bamboo and were found to be of two types. The first was the *taśk-kamān*, a small bow-shaped in simple or double curve. The larger bow was called *kamān*, the grip of which was found covered with cloth. The back of the bow was flat decorated with the belly usually rounded off. The middle (handle) was the broadest and tips were with horns. The notches for the strings were deeply grooved.

Arrow or Tīr

It was generally of two types; one having a leaf-shaped blade with button at the base. The blade of the other had a crescent shape. Another type had thorn-shaped head. The blades used were of steel attached to shafts made of reed or wood and the size varied according to the size of bow. Feathers were also attached near the tail to keep balance. The neck of the arrow was made of horn, ebony or ivory. These were carried in a case called *qirbān. Col. ill.* XXX shows the arrows of different types used in fighting.

Qirbān or Bow Cases

It was a flat case broad at the mouth with one side straight and the other sloping to a point. The bow cases were generally made of leather or wood and covered with embroidered velvet.

FIRE ARMS

Match-Locks

During Sawāī Pratāp Singh's time *torhādār* was the popular name used for Match-lock guns.[54] Gold damascened mark was found on the mouth, prickers, lock-plates, mid-ribs and breech; and the butt and stock was made of rosewood and at times found inlaid with ivory and ebony. The mouths had common shape of deer or crocodile.

Cannons

They were long-barrelled, gradually narrowing towards the end, with a funnel-shaped opening in front. The barrel rested on two or four wheel carriages drawn by elephants, horses, camels and oxen. The fivebarrelled was known as *pañcanāl* in Jaipur.

Rakhlas

Rakhlas was another name given to small cannons attached to the carts. The other name given to *pañcanāls* was *cādars*, which could be fired together one after the other by one or several persons using one or several burning wicks. *See* Sketch — F for bows, arrows, *qirbān* match-locks and cannons.

Armour

In paintings we can see the soldiers armour : a helmet, coat of mail, arm guards, leg guards. The animals also had armour as the army fought either on horseback, camel back or elephant back.

Coat of Mail

It was worn on padded clothes with helmet, *pyjāmā*, gauntlets and socks. The coat of mail was made of rivetted rings and was long enough to protect up to the knees.

Helmets

These were dome-shaped with a knob on the top. The helmet had a head cover with round plates to protect the ears.

Iron Socks

This was a covering for the foot and the foreleg. It was made of two separate pieces. The front had a shin guard and a cover for the upper part of the foot, the second part covered the calf muscles, the heel and the sole.

Arm Guard

This was worn so as to cover the side of the hand which faced the enemy while wielding the sword.

Armour for Elephants

Was made of steel plates and chains and consisted of two parts — one covering the head and the other the trunk. The trunk was either fully covered or half covered.

Armour for Horses and Camels

The armour of horses and camels was also found of two pieces — one covering the head and the face and the other the body.

Qaśqa

Was a simple single steel plate moulded in the form of a horse's or camel's head with holes for ears and eyes. It was tied with straps round the jaws.

Kājem

Was a quilted covering, embroidered tastefully and put on the hind part of the animal. (Kṛṣṇa fight with Śiva by Rāju artist) AD 1792. *Śrimada Bhāgavata Daśam Skanda*). *See* Sketch — G for helmet, armguard, armour for elephants, armour for horses and armour for camels.

Utensils

Various types of utensils have been depicted in the miniatures, though a larger variety of them must have existed in the court. Utensils are found in paintings relating to feasts and festivities, social gatherings, *rāga-rāginīs*, *Bārāmāsā*, etc. Utensils could be roughly divided into groups as pots for serving, for wine, for cooking and for decorative purposes.

Pots for serving were fruit trays, bowls with or without lids, long serving dishes of the type known as *qāb*, trays, etc. for holding eatables.

Wine containers like the narrow necked flasks with persian type *mīnā*, jars, drinking cups and bowls of the type of *pyālā* and *surāhī*.

Objects for decorative purpose were flower pots — small and large in size and candle-stands.

POTS FOR SERVING

Fruit Trays

They were in long, rectangular or oval shapes in which fruits were kept. *Fig*. 16 shows trays with fruits, etc.

Fruit Dish

They resemble *gab* except that the base itself had height. These dishes depict rich designs.

Wine Containers

The containers had long graceful neck or funnel-shaped necks. The body was round, generally spherical. The neck was straight or narrow in the middle. Short-necked *surāhīs* were also quite popular in paintings. The *surāhīs* decorated the walls and the pots of wine, the interior niches (*figs*. 22, 24).

Drinking Cups (Pyālās)

They were usually small and possessed wide openings with sides gradually narrowing towards base.

Leaf of Archival record of *Saṃvat* 1838 / AD 1781 mention the *nāyikās* holding *śīśī pyālās* in their hands.

Maṭakā

They were earthen pots used for storing water or churning the curd. These *maṭakā* bore the same conventional designs which we see even today on earthenware pots, i.e., the horizontal bands or vertical lines starting right below the neck and curving downwards corresponding to the form of a utensil (*col. ill.* XXVII).

The Qab

It was oval or square in shape with a broad mouth having a flat base and at times had lid to cover it. *See* Sketch — H for fruit trays, fruit dishes, wine container, *qabs*, *maṭakā* and drinking cups.

DECORATIVE ITEMS

Candle-Stands

They were found in various types and sizes, with their stands invariably straight and flat at the base. They had narrow pipes, one or two in number, having cups at the top, on which the candle was fixed. These were found stylistically decorated with forms of flowers, leaves, buds, animal figures, birds, etc. (*figs.* 16 and 23).

Huqqāh

It was used for smoking. It had a long stand with a cup on top attached to a big pipe. *Fig.* 16 shows a princess smoking *huqqāh*.

These were usually made of copper, brass, china clay, gold and silver, and often studded with precious stones or enamelled. *See* Sketch — I for *qabs*, candle-stands and *huqqāh*.

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3. *Marg*, Vol. XXX, No.4, Sept. 1974, p. 95.
4. *Ibid.*, p. 95.
5. Appendix (a).
6. *Āīn.*, p. 96.
7. Some use of trousers in India may date back to the Kuṣāṇā period, or the Mughal or Rājpūt period.
8. *M.F.A.B.*, p. 29.
9. *C.T.O.I.*, p. 40.

10. *M.F.A.B.*, p. 25.
11. *Marg*, Vol. XXX, No. 4, Sept. 1974, p. 96.
12. *M.F.A.B.*, p. 26.
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14. *A.M.C.*, p. 48.
15. *Āīn.*, p. 96.
16. *A.M.C.*, p. 51.
17. *Marg*, Vol. XXX, No. 4, Sept. 1974, p. 96.
18. *M.F.A.B.*, p. 25.
19. Var, p. 30 shows Mahārājā Sawāī Jai Singh II having *dātiā* tied on the beard.
20. Appendix (b).
21. *Āīn.*, p. 96.
22. Appendix (a).
23. Pratāp Rītā, Musical Instruments as depicted in the Jaipur School Miniatures, *Shodak*, Vol. 22, Part A Sr. No. 64, 1993, p. 27.
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31. *Āīn.*, p. 55.
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33. *A.M.C.*, p. 64.
34. *Āīn.J.*, p. 268.
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36. *C.H.J.*, p. 102.
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38. This is the Persian equivalent of the ordinary *ḍhol* of Hindustan, *Ibid.*, p. 270.
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41. *Āīn.*, p. 52.
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43. *A.M.C.*, p. 76.
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46. *I.P.*, p. 119, Plate 26.

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48. Personal study has also been done of the arms and weapons in the Jaipur *Śilakhānā* of the M.S.M. II M., *P.P.*, p. 41.
49. *P.P*, p.2.
50. *A.M.C.*, p. 86.
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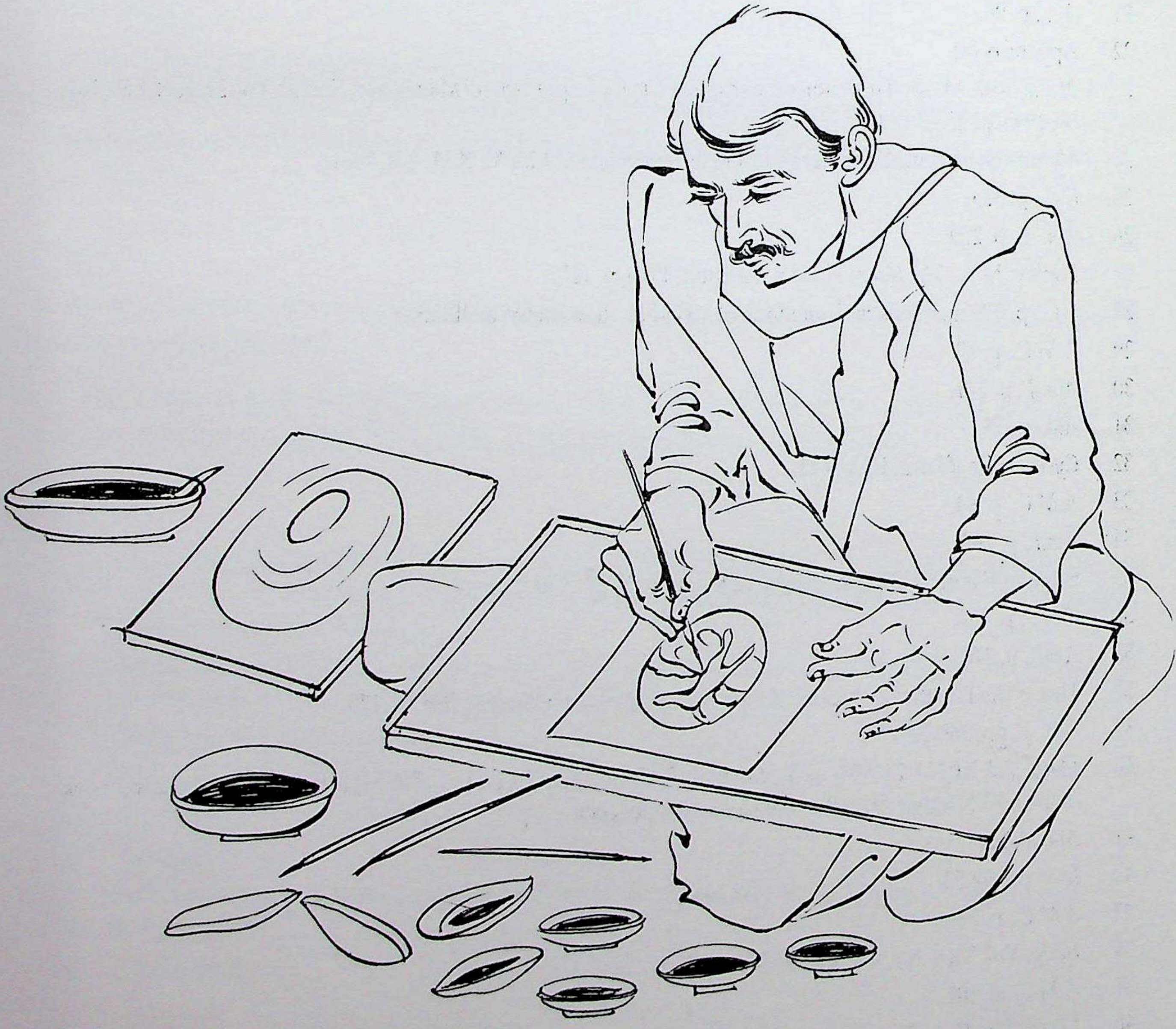


4

The Art Material and Application

Preparation of Waṣlī (Paste-Boards)

WAṢLĪ or paste-boards for painting were made by pasting together two, three or more sheets of hand-made paper. Following the Mughal tradition the Jaipur *Sūratakhānā* too had *waṣlīgārs*, adept in making *waṣlīs*. Of course, at times the painters too prepared their *waṣlīs*.

Archival records of *Jamā Kharca Sūratakhānā* of *Saṃvat* 1882/ AD 1765 mention the use of Gujarātī and Sawāī Jaipur paper by the Jaipur painters for the preparation of *waṣlī.*[1] The paper which was not chemically bleached and unsized was required. Hand-made paper was best suited for the preparation of *waṣlī*. The sizes of *waṣlīs* varied.

The paste for making *waṣlī* (*leī*) was prepared on the night previous to the making of *waṣlī*. For the preparation of paste, *maidā*[2] was thoroughly strained in cloth[3] and boiled in water to form a paste. Next day the paste was again churned and strained in a fine cloth.

A sheet of paper was wetted and spread over a smooth wooden panel and smeared with an even coating of paste. Then raising the paper a little, the paste was applied on the borders of its reverse side in order to make it stick to the panel. Again the paste was applied on the obverse of the second sheet which was pasted upon the first. In this way several sheets of paper were pasted one upon the other, till the required thickness was obtained. In local dialect this process was also known as *kāgaz satanā*.[4] No paste was applied over the final sheet of the *waṣlī*. The last sheet of paper was of good quality. If extra paste was found sticking to the sheets, it was squeezed out by pressing. Later on it was kept at a place where there was no sunshine and only light breeze was available. It was left to dry for a day or so.

Utmost care was taken while applying the paste; it was applied evenly, so that there were no swellings and the piece when finished was perfectly compressed.

Ghuṭāī

When the *waṣlī* was fully dried it was put flat on a polished marble slab and then it was burnished by an agate stone.[5] Burnishing not only made the surface equal but also imparted glow. After this process of *ghuṭāī*, the *waṣlī* was ready for painting.

Pigments And Colours

The pigments and colours used for making miniatures in the Jaipur *Sūratakhānā* can be known from the various list of purchases preserved in the *Pothīkhānā*. Thus, for example, one such list dated *Saṃvat* 1911/AD 1854 shows following items along with the details of current prices[6] in the market.

Gond (gum arabic)	—	3 *pāo*	=	12-*ānnās*
Lākh (lac)	—	2 *ser*	=	Re. 1
Gaugolī[7] (Indian yellow)	—	1/2 *ser*	=	Re. 1, 2 *ānnās*
Sindūr Kāsi (orange lead)	—	2 *ser*	=	Re. 1, 7 *ānnās*
Morathothā (blue vitriol)	—	1/2 *ser*	=	Re. 1
Hiṅgul (vermilion)	—	1-1/2 *ser*	=	Rs. 6
Safedā (zinc white)	—	5 *ser*	=	Rs. 5
Nīl (indigo)	—	6-1/2 *ānnās*	=	13 *ānnās*
Lodh or *Lodhara* (lode)	—	1 *pāo*	=	1 *ānnā*
Suhāgā (borax)	—	1 *pāo*	=	2 *ānnās*
Fiṭkarī (alum)	—	1 *pāo*	=	2 *ānnās*
Caparī (purified lac)	—	1 *ser*, 1 *ānnā*	=	8 *ānnās*

That various mineral and other colours were used in the Jaipur miniatures and were locally purchased is also attested by other list of *Sūratakhānā* purchases. One list confirms that *safedā, hiṅgul, nīl, gaugolī, sindūr, dastā kāgaj kā, hirmica, syāhī, caparī, khirnī, kirmicī*, etc. were purchased for the use in the *Sūratakhānā*[8] by the artist Jīvan for painting a picture of a procession.

Primary (Basic) Colours

The primary colours, according to ancient texts on painting, are four:[9]

1. White
2. Red
3. Yellow
4. Black

The Jaipur painters used various kinds of colours derived from the following sources:

(a) *Mineral — Rāmaraj, gerū, hirmica, harābhāṭā, hiṅgul, haritāl, kharhiyā, syāhī, gold, silver, lazawardī.*

(b) *Chemical — Sindūr, safedā, kājal*

(c) *Vegetable — Nīl, kirmīdānā*
(d) *Animal — Lākh, gaugolī.*

WHITE

It was popular colour with the Jaipur painters. It was used directly and also for making lighter shade of other colours, except verdigris and orpiment which in mixing were incompatible.

In the eighteenth-century Jaipur paintings, zinc white (*safedā*) was used. In order to use it, it was ground and sifted through a piece of *malamala* (folded four times). It was then put in a porcelain cup and slowly dissolved by mixing a thin solution of *dahū* gum, the powder being kneaded by the thumb and with little water mixed up till it came to the consistency of thick milk. It was again poured in another cup in a such a way that the uncrushed particles were left back at the bottom. This process was repeated as many times as required till the zinc white was cleared of all impurities. At last the water also was drained and the left-over powder was ready to be used.[10]

In the earlier paintings of the Jaipur School, chalk (*urdiyā kharhiā*)[11] and soap-stone (*sang-i-sarahat*) were used for white. The preparation was like *rāmaraj*. Later zinc white came into use and it gave a beautiful lustre.

From the records of the Pratāp Singh period in the State Archives, Bikaner, we get an account of the colours bought for painting in which *safedā* and *sīp* (conch-shell) are mentioned.[12]

Burnt Conch-shell

For the preparation of white from conch-shell and mother of pearl, these were burnt and a sort of lime, which remained, was collected. It was shifted through a muslin and soaked in water with curd in which a small quantity of binding material like *nīm* tree gum was added.[13] Sanskrit treatises on painting have recommended its use as a white pigment.[14]

RED

Red colour was extensively used in its various shades. The sources of red pigment were many:

Gerū (Red Ochre)

It was very popular source of red ochre shade and has been extensively used.[15] It was a mineral and was found in its natural form in abundance in Rajasthan. For extracting the colour, the pieces of *gerū* were rubbed on a flat stone-piece on to which a little water was sprinkled from time to time. The paste, so formed, was collected in a new earthen bowl. To obtain a finer and deeper shade, it was rubbed very gradually. Then it was filtered through a fine cloth (*malamala*) into a pitcher and the water changed a number of times so that the impurities were removed. The upper portion of the remaining deposit was taken out in a separate bowl and suitable binding medium of gum or animal glue were added to it before use.[16]

Hiṅgula

Vermilion, or crude cinnabar or sulphide of mercury was called *igur* in Hindi and *śaṅgraf* in Persian.[17] Muniśrī Puṇya Vijayajī describes the following method for its preparation.[18] For obtaining pure colour, crude cinnabar was broken into small pieces in a mortar and thoroughly mixed with lime juice or sugared water. Pure cinnabar was allowed to settle and the yellowish water drained off. This process was repeated a number of times till the purest quality was obtained. Later the required amount of gum was added and the thick mixture was shaped into tablets or cakes and left to dry.[19]

In the *Asrārut Khat*,[20] a Persian treatise of the seventeenth century, rock-salt solution is recommended to be mixed with *śaṅgraf* for purification. The pure material settles at the bottom. The material which floats is rejected. Gum arabic is used as binder.

Carmine Red (Kirmīdānā)

The word *dānā* is derived from the Sanskrit *dhānya* (grain) and *kirmī* is derived from the corrupt form of *kṛmi* in Sanskrit or *kermes* in Arabic meaning a red insect dye stuff. The compound therefore would mean 'grain of red insect'. The Indian *kirmīdānā* is a species of insects which breeds on cacti. Only the female insects of the species are gathered.

The following was the process entailed in its preparation: The required quantity of *Coccus Indicus* was tied in a piece of cotton cloth with lode (*paṭhānī loḍha*), i.e., one part of *kirmīdānā* to 3 to 4 parts of lode. For the whole night the compound was allowed to remain soaked in water. Afterwards it was boiled at low temperature and strained, or kept in sun for few days and then sieved.[21] The residual material was mixed with *khaṭṭā* (sour) curd to obtain the colour. The colour obtained was known as *kirmizī* or *gulālī*, (carmine).[22] Archival records mention the use of *kirmizī* colour.

Orange Lead

The Sanskrit or Hindi word is *sindūra*.[23] It was also a popular pigment for brilliant orange red. The colour was prepared by roasting white leaf in open air till it attained deep red colour. This was later ground for half a day in water and again this process repeated for 24 hours after five days. Gum from the *nīm* tree was added to it as a binding medium.[24]

Shellac Dye

To prepare it, water was boiled while the powder of lac resin was mixed gradually and stirred all the time to prevent the resin from solidifying. The temperature of the water was raised and lode and borax powders added every few minutes. Dipping a pen in the solution and drawing a few lines on paper was a simple test to see if the colour was right. If the ink did not crack, the colour was ready. The mixture was taken off the fire, and after the water had evaporated the residue was the colour. The following proportions were used: 1/2 *ser* of water, 1 *tolā* of good dry resin of the *pīpal* tree, known as *lākhdānā*, 1/2 *tolā paṭhānī* lode and one *ānnā* of borax.[25]

In *Viṣṇudharmottara*,[26] a verse describes how two shades of red were prepared: when lac dye was mixed with white it yielded blood red colour and lac dye mixed with lode gave the shade of red lotus.[27]

YELLOW

Gaugolī (Soil of Cow)

This beautiful Indian yellow was known as *peorī* in Hindi, *gavagilī* (*vulgo, gogilī*) in Persian and *gaugolī* in Rajāsthānī.

This colour had an extraordinary shade and lustre and was very popular with the Jaipur painters. Archival Records at Bikaner of V.S. 1822/AD 1765 mention *gaugolī* as one of the colours used for painting and was locally purchased.[28]

The preparation of *peorī*[29] was done in the following way: In summer the cow was fed on mango and mango leaves with a ratio of 1 : 3 and tied in the sun for 8 to 10 days. From the fourth or fifth day the urine was collected (by this time the cow had developed jaundice) and allowed to cool and then boiled. After the water evaporated the fine sediment which remained was rolled into balls, dried at first on charcoal fire, and then in the rays of the sun.[30]

Yellow Ochre (Rāmaraj)

It yielded brownish yellow colour. It was prepared for use by mixing gum or resin. At times *rāmaraj* was found in the form of small stones. The preparation for this stone colour was the same as for extracting *gerū* (red ochre) colour.

Orpiment (Haratāl)

It gave a shinning yellow colour. Its use was mentioned in *Viṣṇudharmottara Purāṇa* and other ancient treatises on painting.[31] It has been used both on palm-leaf and paper. The Jaipur painters used it, although it was discarded by the Mughal painters.

Orpiment was a yellow mineral chemically known as arsenic-trisulphide. It was ground to a fine powder and sieved through a cloth, then levigated with the solution of gum arabic and used for painting.[32]

BLACK

Lamp Black

The vernacular name is *kājal*. The *Abhilāṣitārtha Cintāmaṇi* also mention lamp black for use as a black pigment.[33]

The *Śilparatna* describes the method of making lamp black.[34] It was obtained by lighting an earthen lamp filled with vegetable oil such as mustard oil with the wick saturated in it. A globular earthen pot is put on it with the inside layered with cow dung. The black dust sticking on the pot was scraped, rubbed with thumb in an earthen pot and allowed to dry. It was thoroughly mixed with gum solution and then dried again.[35]

Kitchen Smoke

The kitchen smoke particles which were deposited on the *ārāiś* walls was also used as a source of black colour. The deposit was taken out from the walls and mixed with milk and the paste allowed to settle in an unbaked earthen pot. The mixture was then mixed with the solution of gum and kneaded thoroughly. This was used by artists in giving finishing touches on the faces of figures.[36]

Antimony Sulphide

The vernacular name is *suramā*. It has grey colour and has been used as a pigment. Galena, a cheap substitute for antimony often sells as *suramā* and has been used to impart a grey colour. The mineral was well powdered in a pestle and purified with lemon juice. It was used with animal glue.[37]

Miśrita (Composite) Colours

Besides the four basic colours, several others were used either independently or in mixed (*miśrita*) form. Most common of these were blue and green.

BLUE (NĪL)

Indigo blue was obtained from the leaves of the Indigo plant (Indigo ferae) by the process of hydrolysis. The colour had been manufactured in India since antiquity and exported to contemporary civilizations as a pigment (colouring material).[38] For using, it was tied in a cotton piece and kept in water so that the impurities were retained in the cloth. Sometimes lime was used for cleaning raw indigo.[39]

This colour was also used for mixing with other colours to produce various shades.[40] As Indigo blue was not a very fast colour, the colour derived from ultramarine azure (*lazawārdi*) was used for greater stability.

ULTRAMARINE AZURE (LAZAWĀRDI)

The ultramarine azure was used in Indian pictures from ancient times, though *lapis lazuli* from which this colour was produced is not a product of India.

Scholars are still doubtful about the fact, whether *lapis lazuli*, a costly stone, yielded the ultramarine[41] or whether it was obtained from azurite, a much cheaper material.

For preparing it only those pieces were selected which had lesser whiteness, as the white particles in stone made the colour lighter in shade. The golden sheen of stone comes out immediately when put in water and water drained off. The colour was ground in a vessel closed with a lid so that the colour did not fly off. More the colour was ground the better colour it yielded. After the grinding work was over it was sieved through three- or four-fold *malamala*. It was levigated again with little borax and lime (the quantity being a *tolā* for 1 *ser* of colour). Later on water was filled in it and left overnight and again the top water drained out. The above process was repeated till the ingredient was perfectly clear. After the colour was ready it was filled in a bottle and used with *sares*.[42] For attaining spotless blue, several thin coats of colour were applied.

GREEN

The colour was mostly derived by the mixture of yellow and blue. Green was also derived from the following sources:

Harābhāṭā

Harābhāṭā was a kind of silicate of iron. It was malachite green, like the colour of a mellow leaf. This mineral occurs in several modifications in nature — some pale, others bright grassy green, some very hard and stony and some better suited to colouring, rather friable.[43]

The preparation of this colour was the same as for extracting yellow ochre (*rāmaraj*). This colour was extensively used to depict grassy fields, mounds, etc.

Emerald Green

It was obtained by mixing *gaugolī* in *harābhāṭā*. This shade is found in abundance. Its darker shade was obtained by mixing *gaugolī*, *harābhāṭā* and a little lamp black.

Zaharī Green

Orpiment sulphide of arsenic (*haratāl*) was mixed with Indigo to yield *zaharī* green.[44]

Zaṅgāl or Verdigris

It was an acetate of copper prepared by treating pieces of copper with vinegar, till the desired colour was obtained. It was an excellent colour and pleasing to the eyes, when fresh. This colour could not be used with *safedā*. Care was also taken to see that the brush used for this colour was not dipped in other colours as it could destroy them.

This colour has a tendency to become dark and at times leaves brown stains too. Copper acetate has bad chemical effect on paper and other colours too. Owing to its spoiling effect its use has been very selective.[45]

In *Asrārut Khat*,[46] the preparation has been described thus: Take one *rattī* of *nausādar* (salammoniac) and half a *rattī* of copper scrap, put them in a pot and pour grape vinegar drop by drop into the vessel and with the help of a stick whose top should be flat, stir the mixture in the pot till it becomes *zaṅgāl* (verdigris).

OTHER SHADES

There were scores of shades of various colours and were made by mixing various pigments in different proportions. Generally white was used for making the shade lighter and black for darker in all the pigments used.

Purple (Baiṅganī)

It was obtained by mixing indigo and lac colour.

Orange (Nāraṅgī)

It was prepared by mixing *gaugolī* and red and yellow ochre and Indian red; white was added to make it bright or light. *Nāraṅgī* shade was also obtained by mixing one part of *gaugolī* and two parts of *sindūr*.

Grey

It was made by mixing of yellow, red, lamp black and zinc white.

Sonzard (Golden Yellow)

It was prepared by mixture of red and yellow colour.[47]

Wheatish Colour (Gehuān Colour)

It was obtained by mixing yellow ochre, Indian red, little *gaugolī,* lac colour and green.

Brown

It was made by mixing Indian red and *harābhāṭā*. A different shade of brown will be obtained by mixing Indian red and malachite.

Parrot Green

It was obtained by mixing malachite with *gaugolī*.

Moong Colour

It was prepared by mixing yellow, indigo and *harābhāṭā*.

Pink

It was obtained by mixing white and lac colour.

Sindūr and Hiṅgul colours could not be mixed with other colours as they were heavy (mercury oxide) and had a tendency to settle at the bottom. Various other shades were prepared and the shades differed from artist to artist.

Gold and Silver

GOLD POWDER (HALAKĀRĪ SONĀ)

Gold was also a colouring agent which has been used by the artists of India since ancient times. Indian treatises on painting like *Viṣṇudharmottara Purāṇa*,[48] refer to the use of gold as a pigment. The *Śilparatna*[49] and the *Abhilāṣitārthacintāmaṇi*[50] give detailed instructions for the preparation of gold pigment. It was used either in powder form or as thin gold leaves. For preparation of gold powder (*sonā halakārṇa*) from gold leaf the following process was followed: A light coating of thick gum syrup was applied on a porcelain dish, gold leaf was then put on it carefully without any shrink or bubble. Now with a slow motion of the thumb it was ground to powder and then dissolved with sugared water and thoroughly stirred so that the gold did not settle in the strainer. This solution was allowed to settle for 15 hours. When the gold settled down the bottom of the vessel, the top water was gradually drained out. The dried powder was kept in a bottle with a tight lid, keeping it away from dust. When painting the right amount of binding medium (animal glue) was added. If the binding media was superfluous gold lost its lustre and could not be burnished with an agate burnisher.

SILVER

Silver[51] was very rarely used as after some time it got tarnished and became black, so in place of silver the Jaipur painters used tin powder.[52]

Tin Powder (*Raṅga ki Halakārī*)

The manufacturing process is called *kalāī banānā* and *capakā karanā*. The melted tin was sprinkled on the ground in such a manner that it formed fine leaves, which were then gathered and thoroughly beaten to fine pieces with water and glue. The resultant mixture was dried in cakes and used whenever required like gold powder.[53]

Binding Material

Binding medium has an important place in the preparation of colours, especially in tempera paintings.

According to the ancient treatise on painting, the binding mediums were of animal and vegetable origin — *vajralepa* and *niryāsākālkā* respectively.[54]

While preparing the colours, the pigment and medium were mixed together and then applied on the paper in liquid form. When the liquid dried it held the pigment. Also the binding media somewhat changed the optical character of the pigment.

Animal Glue (Sares)

Vajralepa means a very hard paste. The *Viṣṇudharmottara Purāṇa* states, "Pieces of buffalo hide, horn and hoof are boiled in water until they become as soft as butter. The water is then evaporated and the paste is shaped into sticks and dried in sun-shine. When required a stick is boiled in a mud vessel with water. It fixes and tempers colours and prevents flaking.[55]

The same process is mentioned in *Bṛhat-Saṁhitā*, the *Abhilāṣitārtha Cintāmaṇi*, the *Śilparatna*, etc. The *Abhilāṣitārtha Cintāmaṇi* also mentions that the heated fluid must be mixed with any colour in such a proportion as to not spoil the colours.[56]

Gums

Śivarāmāmūrti refers to the use of the word *niryāsākālkā* in ancient literature. *Niryāsākālkā* means exudation from a tree and obviously refers to the use of various gums.

GUM OF NĪM TREE (MELIAZADIRACHTA)

The *nīm* (margosa) is found in every place. A bright *amber* coloured exudation comes out of the bark of the tree and this is collected in small tears or fragments and used as gum.

The gum of *nīm* tree is recommended by the *Śilparatna* for making of burnt conch-shell and tempering *kājal* (lamp black). The *Śilparatna* considers it good for all colours.[57]

GUM ARABIC (BABŪL KĪ GOṄD)

It was obtained from *acacia* tree in the form of fine crystals. It is not mentioned in any of the Sanskrit treatises. Probably its use became popular after contact with Persia. It was used as a medium for all colours except zinc white and *gaugolī*. Muni Puṇya Vijayajī mentions its use for mixing lamp black.[58]

Indian gum Arabic is the dry season exudation of the tree acacia arabica (*babūl*). The colour is light straw to red or sometimes light brown.[59]

THE DHATURĀGUM

It is the gum of the tree anogeiss-latifolia. Muni Puṇya Vijaya[60] mentions its use as binding medium for *gaugolī* and zinc white.

The painter had to be very careful about the use of gum. The gum used in colours as binding medium should be added in proper quantity. If the medium was added in a larger quantity than the required proportion, the stippling vanished and a fall of a drop of water left a faint mark. If the gum was added in lesser quantity, the colour was prone to flake.[61]

Papers, Brushes and Other Instruments

The earliest known miniature paintings found in India are those on palm-leaf which were used as illustrations for Jain scriptures and date from around the eleventh century. Paper came into use in the early fourteenth century and by the sixteenth century it was being extensively manufactured in India.

Papers

At the Rajasthan State Archives, Bikaner, the names of papers used by the Jaipur artists for preparing miniatures are mentioned in the *Jamā Kharca Sūratakhānā* of *Saṃvat* 1822/ AD 1765. They are *Sāṅgāneri, Gujarātī, Raṅgīn* (coloured), *Jehaṅgīrī Siālakoṭī, Sawāī Jaipur kā* and *Īśwarī Singh Śāhī* paper. It was issued in the form of *dastā* (containing 12 papers).

SĀṄGĀNERĪ PAPER

It was hand-made paper manufactured at a place called Sāṅgāner, situated 16 miles from Jaipur. Hand-made paper is still produced in Sāṅgāner.

GUJARĀTĪ PAPER

It was manufactured in Gujarat and was purchased from there for the painters of *Sūratakhānā*.

JEHAṄGĪRĪ

The *tozī* records of *Jamā Kharca Sūratakhānā* of *Saṃvat* 1821/AD 1764 mention the use of *Jehaṅgīrī* paper by the artists of the *Sūratakhānā*. With this record we can say that during the time of Sawāī Pratāp Singh too, *Jehaṅgīrī* paper was in use.

SIĀLAKOṬĪ

Rājā Mān Singh contributed to the devlopment of this paper industry during his stay at Siālakoṭ. This paper was unpolished and famous for its fine texture, durability and thickness. Besides its export it was used in the courts and later on obtained from Siālkoṭ for painters of *Sūratakhānā*.

Another special pattern in silk paper manufactured under Rājā Mān Singh's directions was also popular and was called *Mān Singh Śāhī kāgaz*.[62]

SAWĀĪ JAIPUR KĀ

In AD 1822 the paper *Sawāī Jaipur kā* was extensively used by the Jaipur artists. This paper was manufactured in the dominions of the Jaipur Mahārājās and was thicker in quality.

SAWĀĪ ĪŚWARĪ SINGH

Sawāī Īśwarī Singh seems to have paid special attention to the development of paper industry at

Sāṅgāner. The quality and texture of paper manufactured in the town improved very much during his time.

Standard sizes, weights and methods of glazing were introduced and seals were put on the sheets to define them as *derhamohariā* and *dumohariā* according to texture and glaze. *Dumohariā* paper was known for its durability.

The size 17" x 27" became so popular during Īśwarī Singh's time that the sheets were called *Īśwarī Singh Śāhī pathā*. That is why we find a number of paintings of his time being painted on this big size paper.[63]

Daulatābādī, Afasānī and *Harīrī* (Silk paper)[64] were other types of papers used.

Brushes

Tūlikā was the Sanskrit name given for brush[65] and brush handle.[66] The brush proper was known as *lekhanī*, a synonym of *qalam*. Carrying on the tradition of the *Mānasollāsa*, the *Śilparatna*[67] has mentioned 3 types of brushes viz. *sthūla, madhya* and *sūkṣma*.

According to the texts, hair should be collected from the ears of a calf for a broad brush and from under the belly of a goat for a medium brush and from the tail of a squirrel for a small brush.

For the brush handle, either a bamboo stick of 6 months or a *viśkambha* tree of the same age was first obtained. 1/8 part of the stick was made round or octagonal at both ends. A peg of half an *aṅgula* measure and of the shape of a long pepper was placed at the top of it. Hair were collected and tied with thread in the shape of barley.[68]

The artists while making proper selection of hair for making brushes and tying them (*qalam-bandhana*) had to keep two things in mind:

The hair used were those which clotted when dipped in water and secondly the hair should neither be very soft nor very hard. Squirrel tail hair were preferred, firstly because they were easily available and secondly they made excellent fine brush.

Before making the brush, it was seen that the tip of the hair was black, as white hair do not clot properly.

The hair were cut, wetted and inserted through one end of a pigeon feather quill[69] and then these tips were tied to the quill and strengthened with melted shellac and the handle attached.

Fine or thick brushes were used for various jobs, i.e., outlining, colouring, finishing and stippling; for outlining and shading a very fine tip of the brush was required, i.e., a brush with single hair was used.

For painting pearls a brush with rounded point was used. This roundness was obtained by wearing of the point by constant use and if the point was sharp then it was cut off by a pen knife.

For drawing straight lines *jajabul* (or bowpen) was used. In very ordinary works, the pearls and jewellery were painted by a piece of cotton wool attached to a handle. It was then dipped in the colour and the dots put. This process was known as *motarā*.

Other Instruments

Various instruments were used in painting:

JAJABUL

An iron bowpen with pointed projections on both sides was used for drawing straight lines on borders and for making geometrical patterns.

RULER

A flat ruler was used for drawing lines on borders with ink or colour. This flat ruler was of copper, brass, silver or wood.

COMPASS (PARAKĀR)

It was used to draw a circle and to measure distance. It was made of metal, brass or iron.

KNIFE

It was used for cutting paper and making the border of *waṣlī*.

PAPER CUTTER

It was used for cutting paper. It was made of ivory, wood, or metal with artistic carvings on it.

SCISSORS

They were of various shapes and metals. They were used for cutting paper, cloth and strings, etc.

NEEDLE

A needle (*sūī*) was used for piercing holes in the final drawing to make a pounce.

For instruments *see figs*. 43 and 44.

CRAYON

In ancient times the use of crayon for making the first sketch in painting was very popular with the artists. *Vartikā* or crayon was referred to in the commentary of the *Saṃyuttanikāya*. It was used for painting on panels too. In the *Daśakumāracarita* there is a reference of *varṇa-vartikā* by which the hero drew on the prepared panel. Crayon (*vartikā*) was also mentioned in the *Samarāṅgaṇasūtradhāra* as the first requisite for painting.[70] In the *Prasanna Rāghava*, a drama by Jayadeva, crayon was known as *śalākā*.[71]

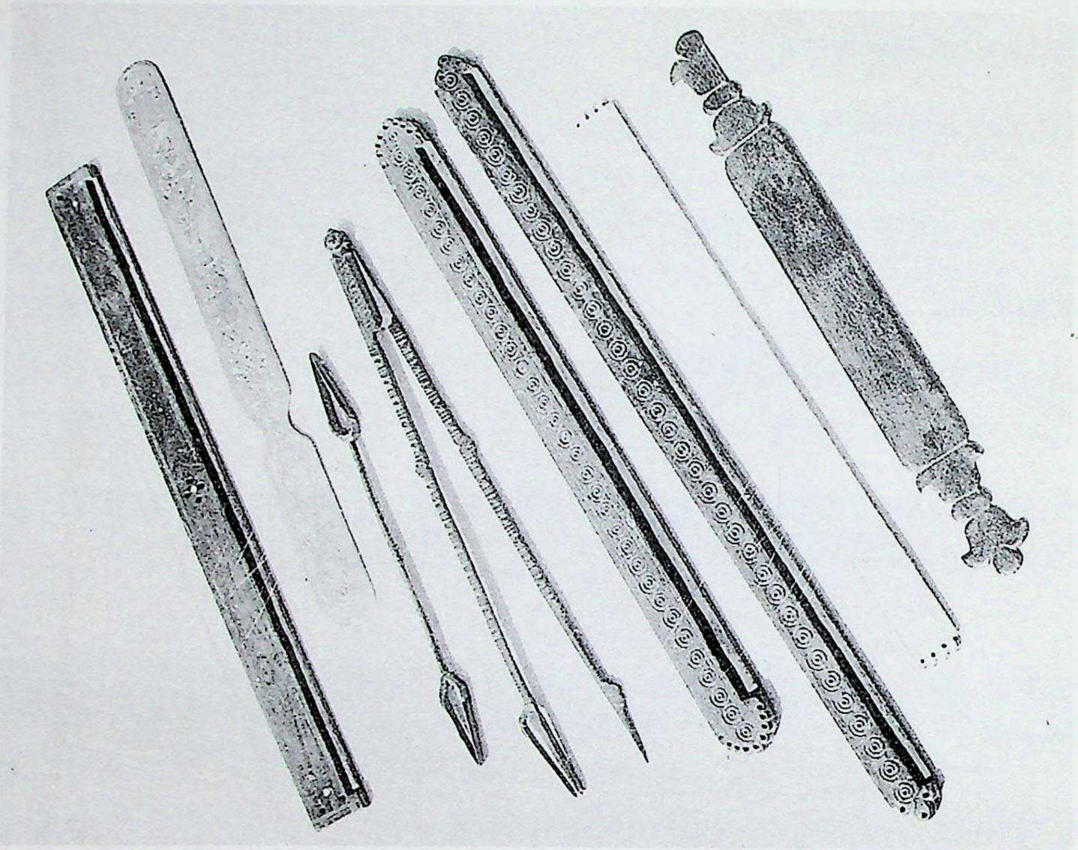


fig. 43 : Instruments used for preparing a painting.

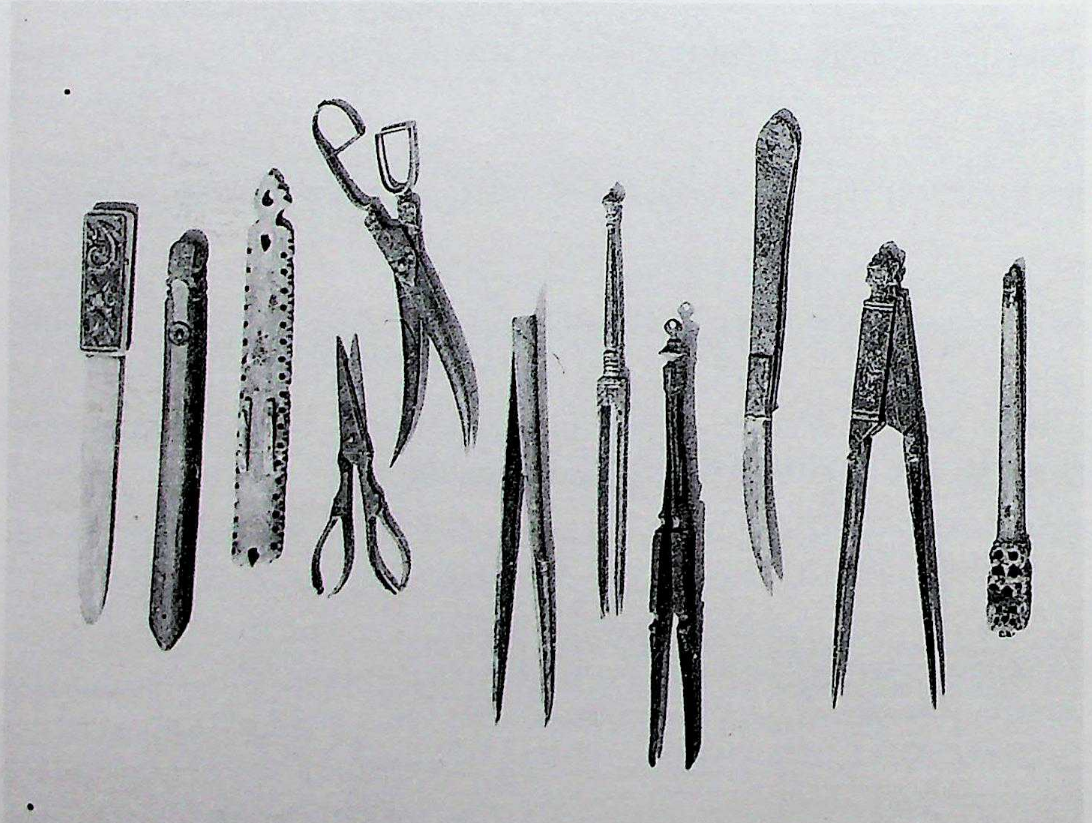


fig. 44 : Instruments used for preparing a painting.

Before the introduction of pencils the practice of drawing the first sketch was done by charred tamarind twigs (*imlī-kā-koyalā*), which was made pointed from the top for sketching like a pencil.

Technique of Application

On the *waṣlī*, coating of animal glue was applied so that the colours did not spread on paper and stuck to it properly. Before applying colours the *tipāī* or the first sketch was done. Occasionally the *tipāī* was done by charcoal transfers produced by tracing or pouncing with a brush, but in typical cases a first sketch of the subject was made with a brush with light red colour (i.e., *gerū*). In a few paintings *haritāl* was used for making temporary sketches and at times the mixture of *gerū* and *syāhī* was used. Water alone was used for doing a sketch; when it dried it left a faint impression to guide the artist. In some cases the preliminary drawing was worked out on a paper and then transferred to a second paper by perforating and pouncing with charcoal. The transferred design was then firmed with brush of ink.[72] Sometimes the artist put test patches of colours so as to plan out the colour scheme of the painting (*fig*. 45).

After the correct outline was drawn, the painting was covered with a thin coating of *safedā*, which filled the pores of paper leaving it smooth (*col. ill.* XLV). This coating could also be done if any changes were to be made in the temporary sketch. The final drawing was made with the aid of the outline visible through the coating and if desired redrawn with modification in brown or black colour. At times the artist did the pouncing and gave white coating to the main figures, so as to complete it in outline before the rest of the picture (i.e., the background, etc.).

For painting a number of copies, the method of reproduction other than direct copying or drawing from memory, included tracing on transparent paper or membranes. If necessary the tracing so made could be pasted down on stouter paper and developed into a finished picture. In some cases pouncing was restored to the outline of the sketch or cartooning being pricked with innumerable fine holes (*fig*. 46). This was done not only in the case of fine miniatures but also for wall paintings.

The human figures, being the main objects of painting were treated first. Animal figures came next and then the background, sky, trees and architecture.

Each colour used was determined by the preceding one and may or may not have been in keeping with the first wash given to the background. Colour applied was allowed to dry completely before the next colour was applied. Thin coating of colour was advised so as to avoid flaking. The undesired colour was removed by rubbing the area with a wet brush.

With the introduction of three-dimensional technique, the plain filling in of colours was replaced by blending of colours. For the sky, tree-trunk, foliage of a tree and in distant backgrounds, shadow and depth was given in the picture by employing a deeper shade of the same pigment and shaded strokes directed to a side. A skilled artist could give direct light and shade effect at the first instance.

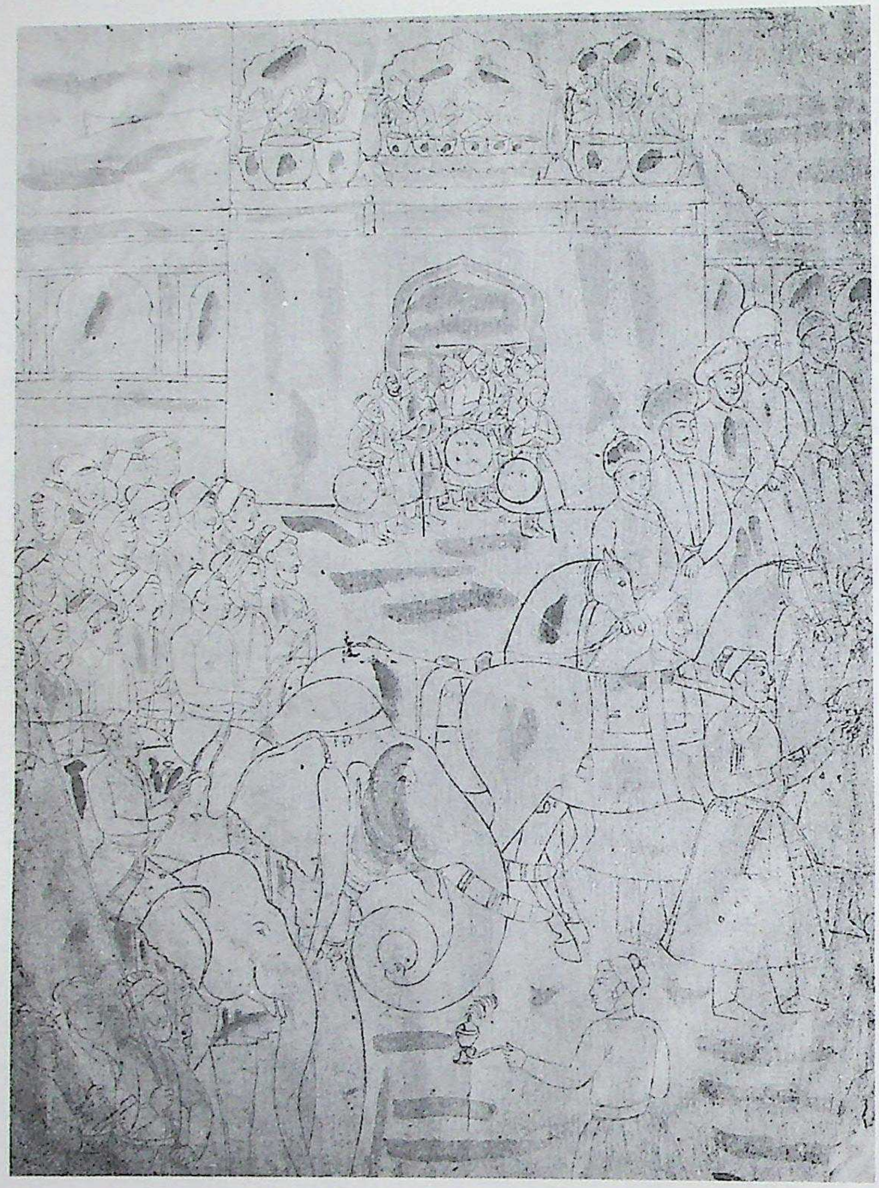


fig. 45 : Royal Procession (Late 18th century).

To give a decorative look and to paint all minute details, it was best for an artist to lay flat pigments first and then introduce designs. With this the gold pigment was easily accommodated. The floors, carpets *chatrīs*, costumes, utensils, handles of arms and armours were represented with profuse decoration. For the folds and curves in the costume a darker shade was applied.

Using another method, the artist first filled the original pigment and then gave shading with a darker tone by fine small close lines which could be straight or curved. In miniatures, they were drawn in single strokes of a brush.

The background was also treated part by part as required by the objects in the foreground. Gold and silver colours wherever desired were also filled and last of all given precision by a final outline with shades in crimson or black colour.

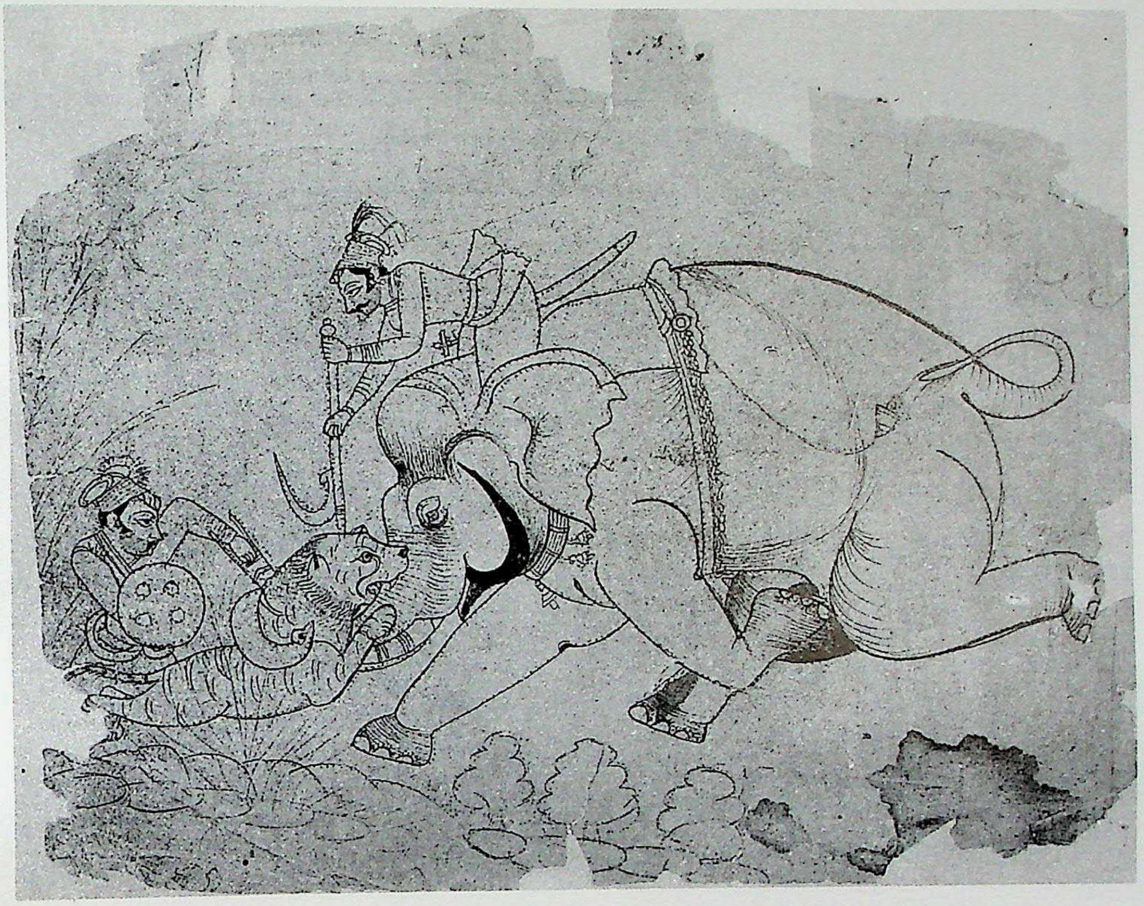


fig. 46 : Tiger and Elephant fighting, 19th century AD.

Khulāī

After the filling of the colours, the last process was *khulāī*. The outlines were painted with a fine brush and given a little darker shade for the minute works as designs on clothes, decoration on upholstery, architecture and ornaments, the minute fine lines for hair, (straight or in curl form), the shading done on face and underarms, reddening of lips, *mehandī* on feet and hands, the impression of transparent clothes, the outlines of leaves, stems, flowers, grass, rocks, mountains, etc. and the finishing touches in ornaments and pearls.

After the *khulāī* was over the painting was kept flat on a polished marble and was burnished on its reverse side.

Decoration of Border (Hāśiyās)

In the *Sūratakhānā*, after the painting was complete, it was handed over to the *waṣligār*, who after mounting the painting, sent it to the line drawer (*jajabul arayan*).[73] After accurate measurement he fixed the position of the lines (*khat*)[74] and bands (*paṭṭi*).[75] *Col. ill.* XXXVI shows lines and bands enclosing the painting. In drawing the lines a very narrow space was left between the two decorative lines or bands which was called *cisī*. The bands in between the lines were decorated with floral designs. The remaining portion of the mount of *hāśiyā*[76] was then decorated either with gold or some kind of floral design (*col. ills.* XXIII and XXXII).

In the description of a painting of Sawāī Mādho Singh *hāśiyā* made in gold by Rāmajī artist and Navlā artist[77] is mentioned.

Archival records of *Saṁvat* 1821/ AD 1764 mention that Rāmajī *citerā* sent the ready painting of Śrījī for putting the border by Paṇḍit Darogā.

At times the artist himself drew lines and decorated the border with running patterns of flowers or leaves or detached flowers repeated at intervals.

In making these decorative designs the artists had to bear many points in mind. Firstly appropriate design befitting the picture (*jūhān*)[78] should be chosen; secondly the design should be spaced equally or else it would lose harmony and leave gaps (*khāḍahar*);[79] thirdly while decorating the mount with the regular rows of decorative flowers equal space (*galī*)[80] should be left between all the rows; fourthly repeated designs should be painted at fixed intervals. A good painter's design should be vigorous, closely-knit and balanced.

The first process in drawing the decorative design was to mark the position of flowers, etc. on the borders with dots; then the compartments for various designs were determined. Then the decoration over lines were drawn on four sides of the border connected with loops in the shape of twisted knots (*ḍorī ḍaṇḍā*).[81]

The flower and leaf patterns were called *būṭā*[82] or *būṭī*.[83] *Bela* was drawn where floral design was repeated again and again. In this the design consisted of 4, 5 and 6 petalled flowers drawn at a fixed distance, i.e., *phūl bojana*[84] as painted in *figs.* 23-24. At times readymade borders were kept by the *naqqāśa*'s who when required pasted them on the ready *waṣlī*.

We also find a number of borders dusted with gold or silver leaves. The portion of the border on which the gold was to be sprinkled was smeared with glue water, and with a hard brush the leaf was tapped. The pieces falling on the surface were pressed with fingers or cloth. This process of puffing gold leaf was known as *afśān* (*col. ill.* XXXV).

The borders were in a base colour which were added floral motifs in gold or silver. To decorate the border sometimes a darker colour was sprayed, which gave it a dot like appearance. Last of all the border surface was again burnished. For a manuscript, the page was written first and the space for illustration was left to be painted later. Black ink (*syāhī*) or red colour was used for writing texts, as found in *col. ill.* XLII. In some paintings, gold colour was used for writing the title and the name of the artist (*col. ill.* XXX).

Mounting of Paintings in Albums

The paintings were mounted in *muraqqā*s (album) and at times kept loose in bundles.

For preparing albums the binder used a variety of cloth. Archival records of *Īsvī Bhādon Sudī* 3 *Saṃvat* 1821/AD 1766 of *Jamā Kharcha Sūratakhānā* mention various types of cloth, like *Mysore Sādā, Mahamūdī Suphed, Jamāvar Reśmī* (silk) *Amṛkhdrāg, Logīdrāg.*[85]

For preparing *muraqqās* of Mahārājā Sawāī Pratāp Singhjī and Ṭhākurjī, *Mysore būṭedār* cloth, *mahamūdī raṅgīn, ḍorā reśam, bepta suphed* and *caprī* were used. These cloth materials used for binding the albums were issued by the concerned department, the *Tośākhānā.*[86]

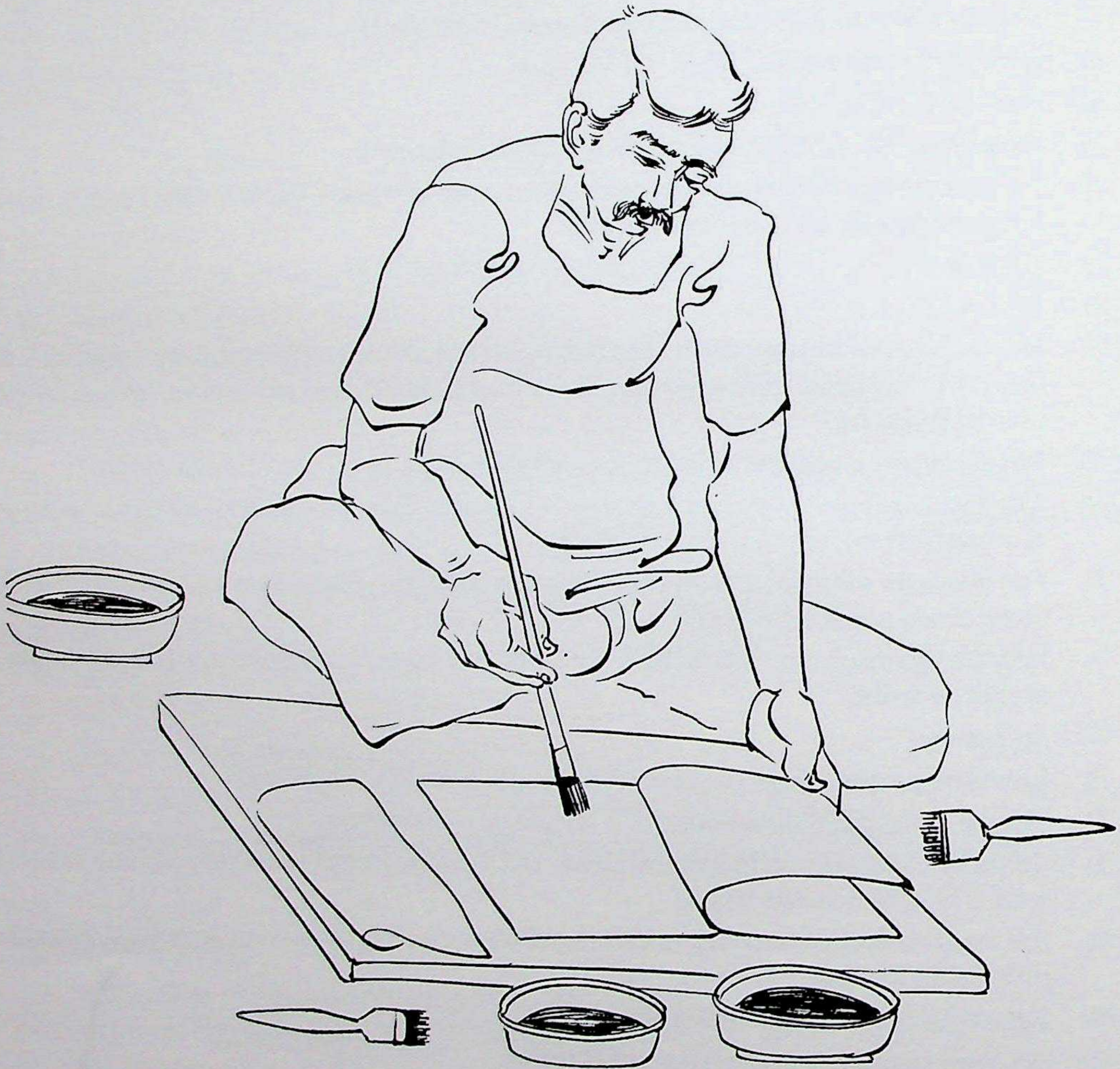
Archival records of *Saṃvat* 1823/AD 1866 mention that *muraqqā* of *pādśāh,* which was broken, was again given for binding, for which *taftā* cloth was given signed by Raghunāth Dārjī.

References

1. Appendix (c)
2. Archival Records of *Saṃvat* 1822/ AD 1765 gives the evidence of *maidā* (*leī*) being used for preparing *waṣlī.*
3. Archival Records of *Saṃvat* 1822/ AD 1765 gives the evidence that *narma* (cloth) was used for straining *maidā*, also the use of (*nīlāthothā*) Blue-Vitriol is mentioned which must be added in preparing *leī* so that the paper is not eaten by insects in due course.
4. *S.P., Varṣa* 23 (April-June 1981, Udaipur) *Aṅk* 2, p. 23.
5. In Jaipur the painters used *Ghoto Akīk* for burnishing the *waṣlī.*
6. *C.C.,* p. 320.
7. Appendix (d).
8. Appendix (d), (Khirnī was a type of bowl in which *syāhī* was kept).
9. Someśvara King, *Mānasollāsa* (also called) *Abhilāṣitārtha Cintāmaṇī*, Vol. II (ed. G.K. Śrīgoṅdekar, G.O.S. No. 84, Oriental Institute Baroda, 1939 with English Introduction), pp. 156-57 which traditionally records in AD 1131 what had been in vogue for about a millennium and which set guidelines for another to come.
10. *T.M.P.,* pp. 19 and 20.
11. *V.D.P.,* III, 40, 2 enjoins the use of lime (*sudhā*) for white.
12. Appendix (d).
13. *S.P.,* p. 17.
14. *N.M.B.,* No. 3, p. 29.
15. The system is still in vogue and is used in miniature as well as fresco painting.
16. Agrawal, O.P., 'A study of the technique of Indian Wall Paintings', In *Journal of Indian Museum*, Vols. XXV-XXVI (1969-70), pp. 99-119.
17. *V.D.P.,* III, 40, 26 mentions *hiṅgulakā* as one of the colouring material.
18. *J.C.K.,* pp. 45 and 119.
19. *W.I.M.,* p. 27.
20. *Marg* 2, Vol. XVI, 1963, p. 2.
21. *K.N.,* Vol. 1, No. 3, p. 57.
22. *T.M.P.,* p. 24.
23. *V.D.P.,* III, 40, 25 mentions *sindūra* as a colouring material.

24. *W.I.M.*, p. 27.
25. *Ibid.*, pp. 27 and 28.
26. *V.D.P.*, III, 40.23.
27. *T.M.P.*, p. 23.
28. Appendix (d).
29. Mūkerjee, T.N., 'Report on Peorī Dye', In *Journal Society of Art*, XXXII, 1883, p. 16.
30. It is still in use and followed by traditional painters as Śrī Kṛpāl Singh Śekhāwat of Jaipur.
31. *N.M.B.*, No. 3, p. 28.
32. *W.I.M.*, p. 28.
33. *T.T.I.P.*, pp. 59-89.
34. *C.L.*, pp. 49-61.
35. *W.I.M.*, p. 27.
36. This information was given by Śrī Kṛpāl Singh Śekhāwat of Jaipur.
37. *N.M.B.*, No. 3, p. 30.
38. *V.D.P.*, III, 40, 26.
39. *K.N.*, p. 57.
40. *T.M.P.*, p. 24.
41. *V.D.P.*, III, 40, 25 includes *rājavarta* as one of the colouring materials. Dr. Stella Kramrisch has translated the word *rājavarta* as deep coloured brass (*V.D.P.*, p. 51) but apparently the *rājavarta* is Sanskritised from the Persian word *lāzward*, i.e., *lapis lazuli*, *cf. T.M.P.*, p. 25.
42. *K.N.*, p. 55.
43. *T.M.P.*, pp. 28 and 29.
44. *Ibid.*, p. 29.
45. *Ibid.*
46. *Marg* 2, Vol. XVI, 1963, p. 11.
47. *T.M.P.*, p. 29.
48. Śāh Priya Bala, *Viṣṇudharmottara Purāṇa* (3rd *khaṇḍa*), Vol. II, *G.O.S.*, No. 137, (Oriental Institute, Baroda, 1961), p. 118.
49. *C.L.*, pp. 49-61.
50. *T.T.I.P.*, pp. 59-89.
51. *V.D.P.*, III, 40, 25 mentions Silver or *rajata* as colouring material.
52. *Ibid.*, 40, 25. The use of tin (*trapuṣa*) as a colouring material.
53. *N.M.B.*, p. 31.
54. Śivarāmāmūrtī C., 'South Indian Paintings' (*N.M.D.* 1968), p. 23.
55. *W.I.M.*, p. 29.
56. *T.T.I.P.*, pp. 59-89.
57. *C.L.*, pp. 49-61.
58. *J.C.K.*, p. 42.

59. *N.M.B.*, p. 31.
60. *J.C.K.*, p. 42.
61. *T.M.P.*, pp. 33 and 34.
62. J. Sarkar's topography of the Mughal Empire Imperial Gazetter, Vol. XII, p. 95.
63. *L.H.*, p. 74.
64. C.C., p. 320.
65. *Saṃyutta Nikāya*, 11, 5, *Vāttikam va tulikām va adaya, cf. T.M.P.*, p. 35.
66. *Abhilāṣitārtha Cintāmaṇi*, S.S. 156-57, *cf. T.M.P.*, p. 35.
67. *Śilparatna* (1, 46), p. 53-58.
68. Bhaṭṭācārya, A.K., *Technique of Indian Painting* (Calcutta, 1976), p. 51.
69. For fitting the bunch of hair only that much posterior part of pigeon's feather is taken which is semi-transparent. Locally this part is called *Pergaza*.
70. *T.M.P.*, p. 35.
71. *Ibid.*
72. Johnson, B.B., '(A) Preliminiary study of the Technique of Indian Miniature Painting in Aspects of Indian Art' (Ed., Pol. P., Brill Leiden 1972), p. 141, plate 76, Acc No. P.G.-5a, 203. Tiger and Elephant Fighting (Stencil Drawing (M.P.G.B.).
73. *Jajabul* (bowpen), are efficient in drawing lines on borders, these are found with artists at times.
74. *Khat* (line), to make the painting look more attractive different coloured straight lines are drawn in harmony of contrast with the colour scheme of the painting.
75. *Paṭṭī* (band), the coloured bands left plain without any decoration or the borders used for drawing floral decorations or powdering with gold.
76. *Hāśiyā* (border), the narrow or broad band which runs on all sides of the picture. *Hāśiyā Likhanā* is to draw or paint the border.
77. Appendix (e).
78. *Juhān* (fixing), to paint proper objects and floral designs at their appropriate space.
79. *Khāḍahar Paranā* (gaps) should not be left in between decorative pattern.
80. *Galī* (lane), the measurement of space should be accurately finalised so that in drawing floral pattern no extra space is left in between two designs.
81. *Dorī Ḍaṇḍā*, the lines drawn on 4 sides within which decorative designs are drawn is *ḍaṇḍā* and the loops joining all the four corners of *ḍaṇḍā* are *ḍorī*.
82. *Būṭā*, single big decorative flowers or leaves painted.
83. *Būṭī*, single small decorative flowers or leaves painted.
84. *Phūl bojanā*, in painting the border, the flowers are drawn at fixed distances. This makes it easy for the painter to draw the stem, foliage, etc. faultlessely.
85. Appendix (e).
86. C.C., p. 321.



5

Sūratakhānā or the Painting Atelier

Organisation

THE Kachavāhā rulers of Amber took keen interest in various arts, crafts and literature, and liberally patronised them enthusiastically after they came in contact with the Mughals.

Rājā Bhāramalla (AD 1547-73) and Bhagavantadās (AD 1573-89) served under Akbar the Great. Rājā Mān Singh (AD 1590-1614) was not only a leading courtier but belonged to Akbar's inner circle. Growing up in a highly cultured atmosphere of Akbar's court, he imbibed the finer traits of Mughal art and culture.[1] His descendants too maintained this liaison.

It was not that they only tried to imitate the Mughal pattern, but rather adopted the sophisticated ways of Mughal Courts while retaining their own traditions. Thus with the best of the two traditions evolved a composite culture.

The Mughals had a system of department-wise division of the imperial household, each division being called *kārakhānā* for the smooth administration of royal paraphernalia. Each *kārakhānā* was supervised by a *mīr* or *dārogā*, who received direct instructions from the emperor.

Śāhī-Kutubakhānā or the royal library was one of the most important private departments of the emperor's household. It was looked after by a *mīr*.[2] Accomplished scholars, calligraphists and painters were attached to the royal library.

It was Sawāī Jai Singh who adopted the system of *kārkhānās* on the Mughal pattern. He reorganised the management and up-keep of his art treasure, day-to-day running of the affairs, the maintenance of protocol and other paraphernalia. He fixed the number of the *kārakhānās* at thirty-six[3] according to his requirements.

Bakhat Rāma Śāh, a Jain poet writes in his work, *Buddhi Vilāsa*[4] (composed *Saṃvat* 1827/AD 1770), twenty-seven years after the death of Sawāī Jai Singh that the Persian names of all the thirty-six *kārakhānās* were changed into Hindi[5] calling them *gṛha*[6] considering the Persian names to be faulty.

From the papers of Kāpadawārā records as old as the time of Sawāī Mādho Singh I, a list was compiled and it was found that all the *kārakhānā*s were given the epithet of *gṛha* such as *Ratnagṛha, Vastragṛha* and *Pustakgṛha*, etc.

Bakhat Rāma also wrote that Sawāī Jai Singh had the *Sūratakhānā* and other thirty-five *kārakhānā*s located, very close to the main palace.

Sūratakhānā was the name given to the *kārakhānā* or department where the paintings acquired by the rulers from time-to-time were preserved and where the artists prepared new paintings as per order of the rulers. Some of the paintings were prepared for presenting to some celebrated guests or for display in the rooms of the palace. Illustrations to some spiritual texts or events were also prepared. Effigies on the occasion of festivals like *Śivarātri, Narsingh Caturdaśī, Daśaharā* and *Rakṣābandhan* were painted by the artists of *Sūratakhānā*. The artists were provided art materials like colours, papers, brushes, etc.[7] Sawāī Jai Singh had inherited a very big collection of manuscripts and paintings from his forefathers. Mirzā Rājā Jai Singh and his son Rāj Singh were great collectors, scholars, and lovers of art.

Mahārājā Viṣṇu Singh, father of Sawāī Jai Singh, also maintained the noble traditions established by his predecessors and added a number of important manuscripts to his ancestral collection.

After the foundation of the new capital city of Jaipur in AD 1727 the old collections of manuscripts and paintings were brought from Amber. The *Sūratakhānā* and *Pothīkhānā*, like other *kārakhānā*s, were, at first, located in the Jaleb-Chowk;[8] but in view of the precious contents of these *kārakhānā*s, they were, later on, shifted to safer apartments in the interior of the palace.

Dholiyā-kā-koṭhyārā, was the name of strong room attached to the bed room of the Mahārājā. Such *koṭhyārā* still exists in the City Palace, which must have been used for storing important things including paintings and manuscripts.

In Amber too this type of store or *bhaṇḍāra*s must have existed even before Mirzā Rājā Jai Singh but it appears that they were properly organized for the first time during his regime. A number of paintings and manuscripts bear the seal of his time (dated AD 1649) and a later date of accession is written by hand.

Udhavadāsa's name is also on the seal and he must have been incharge of this collection in AD 1649.

Manohara Mahātmā was Mirzā Rājā Jai Singh's Chief-Scribe who wrote a number of manuscripts for him. He always made a clear mention of the date and place in the colophon, when and where he completed a manuscript for his patron, whether on expedition or in the Capital.

Mahārājā Rām Singh I also maintained his *Pothīkhānā* which contained illustrated manuscripts. We can find a seal dated *Saṃvat* 1718/AD 1661 with his name 'Rāma' and then a figure of a lion followed the case-ending *sya* meaning, 'of Rāma Singh'.

In Amber the painters had got a new fillip because of the enlightened patronage of Sawāī Jai Singh. He not only encouraged the local painters but also recruited some painters from Delhi and Āgrā.

In an Archival record written within 2 years of his death, we get a detailed account of the subjects and the number of paintings in the *Pothīkhānā* whether mounted in albums, or loosely kept in bundles or *bastā*s testifying to his active interest in the arts.

Sawāī Jai Singh's rich collection of paintings in *Sūratakhānā* bears the seals of his keepers and is dated in his reign. Sawāī Jai Singh too followed the trend of putting his personal seal on some paintings of his choice. His seal bears the impression *Sitārā* (a star) in the first line and 'Mān Jai' in the second.

The *Sūratakhāna* consisted of a *dārogā* (superintendent), a *tehvīldār* (storekeeper), a *mus'raf* (an accountant) and a few *sarbarākāra*s (attendants). The *sarbarākāra*s were skilled in the art of preparing inks and colours for use by the artists, and also in handling and preserving the prepared paintings and manuscripts.

A number of creative artists and skilled calligraphists illuminated and embellished the volumes with paintings and illustrations after the scribes had finished preparing new copies of the old works.

We find a considerable number of illustrations in *Rasikapriyā*, *Kavipriyā*, *Bārāmāsā*, *Navarāsa*, *Rāgamālā*, and *Gīta Govinda* sets.

In a *Sūratakhānā* record of *Saṃvat* 1806/AD 1749, now preserved in the Rajasthan State Archives, Bikaner, it is mentioned that *mohatimin* was the controller of the *Sūratakhānā* and Govardhan Bohra the *tehvīldār* (storekeeper). Daulatrāma got 66 *muraqqā*s (albums) prepared by arranging the collection of 2,498 paintings by the painters Sahibā (Sāhibarāma), Udai Celā, Sītārāma. The other painters working in the *Sūratakhānā* were Khuśala, Pohkar and Māyārām.[9]

During the period of Mādho Singh I, a large number of portraits and other paintings showing the Mahārājā in functions, festivals, durbars, zenana *majlis*, hunting, horse-riding, etc. were added to the *Sūratakhānā*.

Sawāī Pratāp Singh's reign saw the work at the *Sūratakhānā* at its peak with a large number of paintings made in the Rādhā-Kṛṣṇa theme, and illustrations to *Bhāgavata* (AD 1797) *Gīta Govinda*, *Durgāpāṭh* (AD 1799) etc. A very large number of artists were employed in the *Sūratakhānā* in his period.

Sawāī Jagat Singh also took great pains and interest in the maintenance and upkeep of the *Sūratakhānā* developed by his father. He retained all the hereditary posts of artists and enriched the *Sūratakhānā* with portraits of himself, his durbar and zenana *majlis* scenes. It was during his reign only that the intrusion of foreign influence came in; moreover the tradition of Jaipur style set earlier almost disappeared from his court.

Sawāī Jai Singh III though had a short span of life, but in *Sūratakhānā* kept up its creative activities by composing and painting new pictures.

During the time of Sawāī Rām Singh II most of the artists were holding hereditary posts in the *Sūratakhānā* and were painting small pictures in water colours for presenting to the Mahārājā on the occasion of some festival or on his birthday. During his time the traditional art had declined due to want of patronage; moreover foreign themes, readymade colours, oil paintings and photo-enlargements were introduced. Because Sawāī Rām Singh was very keen on photography, more attention was paid towards *Photokārkhānā* and thus the *Sūratakhānā* received comparatively less attention. It was during the times of Sawāī Rām Singh II, Sawāī Mādho Singh II and Sawāī Mān Singh II that the painters were deputed to decorate the walls of Albert Hall verandah where the State Museum is presently located. Some of the painters were deputed to the School of Arts started by Sawāī Rām Singh II.

Sawāī Mādho Singh II also developed the *Photokārkhānā* which was established by his father. The artists in the *Sūratakhānā* continued to be neglected. The artists in the *Sūratakhānā* were now required to prepare enlarged photo paintings, wall paintings and other paintings of *Gangājī, Śrī Gopālajī,* and large size illustrations of *Bhāgavata* and other *Purāṇa*s.

Sawāī Mān Singh II appreciated the inherited collection of the *Sūratakhānā* and founded a trust to set up Mahārājā Sawāī Mān Singh II Museum where illustrated manuscripts, paintings and other antique articles were displayed. The museum is popularly known as the City Palace Museum today.[10]

Recorded Names of Artists

Numerous artists worked under the patronage of different Kachavāhā rulers. Their names have been recorded below from the leaves of *Thok Citerā* (of *Sūratakhānā*) in the Rajasthan State Archives, Bikaner, and few names have been found in the paintings available in various museums and art collections.

MIRZĀ RĀJĀ JAI SINGH

Mohandāsa.[11]

MAHĀRĀJĀ SAWĀĪ JAI SINGH

Sāhibarāma s/o Dharmū kā *citerā* (Dharmū the artist), Fazil Mohammed, Sadeq Mohammed,[12] Gopāla, Lālā Rāma *citerā*, Dayārāma, Dīpa, Dwārkā, Pohākar, Bhīmcand, Saṅwalā and Mohammed Śāh.

MAHĀRĀJĀ SAWĀĪ ĪŚWARĪ SINGH

Sāhibarāma s/o Dharmū kā *citerā*, Lāl *citerā*, Hīra, Pohākar, Jagaroop, Uddā Rāma and Sat Rāma.

SAWĀĪ MĀDHO SINGH I

Sāhibarāma s/o Dharmū kā *citerā*, Lāl *citerā*, Rāmajīdāsa s/o Devā, Govindā, Sītā Rāma, Uddā, Kuśalā s/o Dharmū kā *citerā*, Pohākar s/o Kṛṣṇa, Māyā Rāma, Goperāma, Śyāmalāl, Navlā s/o Jai Rāma, Deepa, Triloka, Hīra, Bhawānī Rāma Ustā and Jai Kiśan *citerā*.

MAHĀRĀJĀ SAWĀĪ PṚTHVĪ SINGH

In *Sūratakhānā*, besides the other traditional artists who continued from the time of his uncle, Sawāī

Īśwarī Singh and father, Mādho Singh I, the following were also working in the *Sūratakhānā*: Hīrānanda, Trilokā, Bhawānī Rāma Ustā, Salgā, Haranārāyana, Kuśalā, Ghāsī, Cīmā, Gañjā, Saṅwar, Jīvan, Gumāna, Bal Govinda, Khuśpāl, Govindā, Sāhibarāma, Sītārāma, Jīvan, Udai, Gopāl, Hukmā s/o Trilokā, Maṅgal s/o Jīvan, Mīr Khan and Rāmajīdās s/o Deva *citerā.*

MAHĀRĀJĀ SAWĀĪ PRATĀP SINGH

Sāhibarāma s/o Dharmū kā *citerā*, Gopāla, Rāmasevaka s/o Sītā Rāma, Hukamā s/o Trilokā, Rādhā Kiśan Cimana s/o Hukamā, Rājū, Sāligarāma s/o Sabala, Ghāsī s/o Sītā Rāma, Kṛṣṇa s/o Navala, Navala s/o Jairāma kā *citerā*, Kushalā s/o Dharmū, Mannā, Kalam *citerā*, Rāmajīdās s/o Deva, Rāma Kiśan, Ghāsī s/o Dayā Rāma, Jīvan s/o Rājā Rāma, Mangal s/o Jīvan, Sālagarāma, Lakṣmaṇa Jīvan s/o Rāmadīn, Hukamacand, Dhannā, Saṅwar, Jīvan Rāmajī, Kuśalā s/o Sevā, Jalamā, Śrī Rāma, Ustālālā, Govindā, Saligarāma (senior), Gopā, Rājā Rāma, Niranjan, Faizullāh, Trilokā s/o Sītā Rāma, Ghāsī, Sītā Rāma, Kesā, Haranārāyana s/o Sahibarāma, Saṅwalā, Śivadās, Udai, Salgā, Birajū, Govindarāma, Gumāna, Śivājī, Durgā, Lekhamā, Harijī, Gopāl (junior), Cīmā and Hīrā.

SAWĀĪ JAGAT SINGH

Udai, Trilokā s/o Sītārāma, Sheo Bakśa s/o Lekhamā, Govindarāma s/o Rāmajīdāsa *citerā*, Rāmalāla s/o Govindarāma, Maṅgala s/o Jīvā, Gumāna s/o Jīvā, Lekhamā s/o Birajū, Rāmajīdāsa s/o Devā, Sāhibarāma s/o Dharmū kā *citerā*, Pannālāla and Sāligarāma (senior).

SAWĀĪ JAI SINGH III

Gumāna s/o Jīvā *citerā*, Sādā *citerā*, Govindarāma Faqīrā, Sādhu Lachī Rāma, Sheobakṣa s/o Lekhamā, Lekhamā s/o Birajū, Mannā s/o Hukamā, Pannālāla, Rāmalāla s/o Govindarāma and Maṅgala s/o Jīvan.

SAWĀĪ RĀMA SINGH II

Faqīrā, Maṅgala s/o Jīvan, Mohan Lāl, Gaṅgā Bakśa, Rāmalāla s/o Govindarāma, Lakṣmaṇa, Rāmajī, Rāmacandra Musāvir, Rāmalāla, Mādholāla, Kesā, Durgā Raghunāth s/o Rāmacandra Musāvir, Gaṇeśa, Balarāma, Gumāna s/o Jiva and Pannālāla.

SAWĀĪ MĀDHO SINGH II

Gaṅgā Bakśa s/o Lakṣmī Nārāyan, Pannā, Gopī Rāma, Gopīnāth s/o Bālagovinda, Gopīnāth s/o Baṅśīnāth, Gaṅgā Bakśa s/o Bālagovinda, Murlī, Rāmajī, Śyām Sunder, Mohanlāl, Nandarāma, Choṭelāl, Gumāna, Raghunāth s/o Rāmacandra Musāvir, Śyāmalāl, Mādholāla, Kālū Rāma, Nāthūlāl, Chajjūrāma, Rāmacandra Musāvir, Mohanlāla Śarmā, Rāmacandra, Gaṇeśa, Gaṅgā Bakśa, and Baijanāth.

SAWĀĪ MĀN SINGH II

Mādholāla, Mohanlāla Śarmā, Raghunāth, Lakṣmī Nārāyan, Yajendra Prakāś, Gaṇeśa Fedawāl, Hajārīlāl, Choṭelāl, Vedapāl Śarmā (Bannūjī), Mahīpāl s/o Mohanlāla, Gaurīlāl s/o Nāthūlāla, Rāma Gopāla Vijaivargī, Kripāl Singh Śekhāwat, Devakī Nandan Śarmā, Dwarkā Prạsād Śarmā, Śiva Nārāyaṇ (Caugānjī) and Bhoor Singh Śekhāwat.

Hereditary Appointments

The Jaipur *Sūratakhānā* has been one of the formost place where *gharānā paddhati* was followed. The profession was taken up through grandfather, father to son and grandson.

On the Cāṇakya Mārg of Subhāṣa Cowk, Jaipur, we find a painter's family residing whose ancestors had worked as artists in *Sūratakhānā*, Candrāj Śarmā s/o Maṅgal, Muralī s/o Candrāj Śarmā, Mohanalāl Śarmā s/o Muralī, Mahīpāl s/o Mohanlāla Śarmā, Vedapāl Bannū s/o Mahīpāl, Virendra s/o Vedapāl Bannū. Muralī's landscape of the 'Old Jaipur City' will prove a model for the generations to come. Some of his wall paintings still exist in Albert Hall Jaipur. Mahīpāl painted the '*Īrānī* Polo' which can be seen in the collection of Mahārājā Sawāī Mān Singh II Museum. Today Vedapāl Bannū is one of the famous traditional miniature artist of Jaipur; his two sons and a daughter have also specialised in art as a discipline.

In Badrī-kā-Nāsik area is a lane named Jamunā Dās Musāvir Kī Galī. For his excellent painting Jamunā Dās was given one village named Pattī Phutelā in Rāmagarh Tehsil. His son Śyām Sundar was an artist in *Sūratakhānā*. Life size portraits of the Mahārājās in Albert Hall, Jaipur are the creation of Śyām Sundar. Later he joined Banasthalī Vidyāpīṭh as an art teacher. Today his son Kailāśa is a well-known artist of Jaipur.

Another lane in Pānno-kā-Darībā is in the name of Rāmacandra Musāvir which still exists. His son Chajjūrāma was an efficient protrait painter. They both used to paint from photographs. Gaṅgā Bakśa was Chajjūrāma's brother. He was a teacher in Rajasthan School of Arts. His son Lakṣmī Nārāyaṇa also used to paint. Later he too became a teacher in the Rajasthan School of Arts. Śiva Nārāyaṇa (Caugānajī) was an efficient oil-painter. His grandson Arjunalāl Prajāpatī is a famous sculptor today.

During the time of Sawāī Mādho Singh, Nāthūlāl Artist used to sit separately on a *burj*. His memory was so sharp that he used to paint the exact position and expression of faces of the courtiers. A buggy was always kept ready to bring and take home the artist; and also to places where the Mahārājā went whether on expedition, hunting or court meetings. His son Bhaurīlāl used to paint pictures of life and death; his son Yajendra Prakāśa Nānāhājī was also a painter

Some of the appointments as per Rajasthan State Archives, Bikaner records, are given below:[13]

SAṂVAT 1870/AD 1813

Order for appointment of Rāmalāl s/o Govindarāma on the post of his father Govindarāma s/o

Rāmajīdāsa on Rs. 12.4 *ānnās* per month with effect from *Sāvan Badī* 9 *Saṃvat* 1869/AD 1812. Orders received through Sādū Dhalayat conveyed verbally by Dahābhāi Jairāma to Nāthe Khān Dhalayat. Orders of the ruler dated 2nd *Bhādon Badī Amāvasyā Saṃvat* 1870/AD 1813.

SAṂVAT 1870/AD 1813

Appointment of Govindarāma s/o Rāmajīdāsa *citerā* getting the same salary on the post of his father, who died on *Sāvan Badī* 10 years *Saṃvat* 1869/AD 1812. Rāmajīdās s/o Devā used to work in *Sūratakhānā* on Rs. 10 per month. Salary to Govindarāma with effect from *Sāvan Badī* 10, *Saṃvat* 1869/AD 1821. Order sheet received through Sādūkhān Dhalayat. Issued *parvānā* by Bhāilāla Rāma verbally through Nāthe Khān Dhalayat signed by the ruler on note dated 2nd *Bhādon Badi Amāvasyā* year *Saṃvat* 1870/AD 1813.[14]

Salaries, Increments and Awards

Some artists were employed on salary while others received lands/gifts in lieu of services rendered.

Increments were granted whenever an artist executed an excellent work and the ruler was pleased with him. Usually the posts were hereditary. Examples of all such cases can be seen in the following ordersheets issued in the name of the superintendent *(dārogā)* of the *kārakhānā* detailing the specific dates from which the appointment was to take effect along with salaries, increments and awards.

SALARIES

1. On *Miti Dujā* 2 *Āsāḍh Badī* 4, year *Saṃvat* 1846/AD 1786. Rāmasevak s/o Sītā Rāma *citerā* was appointed artist in the *Sūratakhānā* and a monthly salary of Rs. 8 was sanctioned.[15]

2. Signed in front of Gyān Singh, Uddā s/o Chajjū *citerā* was kept in *Sūratakhānā* on Rs. 7 per month on *Miti Sāvan Badī* 1 year *Saṃvat* 1854/AD 1797.

3. Signed by Rājā Her Sahāi, appointment of an artist Pohākar s/o Kṛṣṇa on a new post with effect from *Bhādon Badi* 11 *Saṃvat* 1818/AD 1761 on Rs. 15 per month. Order was received and conveyed verbally by Rāmanārāyaṇa.

INCREMENTS

1. Signed by Rājā Har Sahāi on a note dated *Baisākh Sudī* 3 year *Saṃvat* 1819/AD 1762. An increment of Rs. 2 was sanctioned with effect from *Baisākh Sudī* 3 year *Saṃvat* 1819 in the pay of Navala s/o Jairāma *citerā* of *Sūratakhānā;* hitherto receiving Rs. 8 per month only. Issued by Jaitarāma Pālīwāl, verbally received through Jaitarāma.

2. *Saṃvat* 1820/AD 1763 signed by Khuśyāl Khātī, *citerā* draft sent on *Jyeṣṭha Sudī* 5, year *Saṃvat* 1820/AD 1763 for increment of Sāhibarāma s/o Dharmū *citerā* working in *Sūratakhānā* through Rājā Har Sahāi which reached on *Miti Baisākh Badī* 9, *Saṃvat* 1820. Sāhibarāma was getting Rs. 12.4 *ānnās* per month. *Baisākh Badī* 3 year *Saṃvat* 1820. He was sanctioned Rs. 18. The original pay was Rs. 12.4 *ānnās*

and an increment of Rs. 5.12 *ānnā*s was given.[16]

AWARDS

Artists were generally rewarded when they executed beautiful paintings. Archival records indicate that in *Saṃvat* 1858/AD 1801 on the 11th day of the dark half of the month, *Phālgun*, the painters, Hukamā, Ghāsī, Lakṣmaṇa, Gopāl, Rādhākiśan, Śivājī, Sāligrāma, Durgā, Lekhamā, Harījī, Gopāl junior presented *Rāmāyaṇa* illustrations to the Mahārājā and received gifts.

It was also not necessary for the painter to work in the *Sūratakhānā*. If they were not employed they could work independently and prepare paintings. If they painted something extraordinary they used to bring it to the Mahārājā and if approved and appreciated by him, it was deposited in the royal store and the artist was handsomely rewarded.

Archival records of *Saṃvat* 1853/AD 1769: Sawāī Pratāp Singh, copy *parvānā* with *khāsamohar* of *Mahārājādhirāj* Mahārājā Sawāī Pratāp Singhjī dated *Āṣāḍh Sudī* 10, *Saṃvat* 1846/AD 1789 mention the grant of land measuring 50 *bīghā*s yielding Rs. 100 to Sāhibarāma s/o Dharmū kā *citerā* and Rāmajīdās s/o Devā artist in *kasbā* (town) Amber under *parganā* Sawāī Jaipur. The land was with Sītārāma s/o Kiratarāma *darjī* (tailor) and this was from the summer crop of *Saṃvat* 1846/AD 1789 made over to the above named artist as prize — *bīghā* 50.[17]

Besides *inām* they were at times even supplied with rations. Archival Records Bikaner State: signed by Rājā Har Sahāi Dīwān of Mādho Singhjī, *Miti Baisākh Sudī* 3 year *Saṃvat* 1819/AD 1762 order was made for the supply of provisions for one man's food comprising of *āṭā* (wheat flour) — 1 *ser, dāl* (pulses) — 1/4 *ser, ghī* (butter oil) — 1 *ānnā*, 2 paise salt in the name of Kuśalā s/o Dharmū kā *citerā* of *Sūratakhānā*. Order issued verbally through Jairāma Pālīwāl, *Miti Aśoj, Sudī* 13, *Saṃvat* 1820/AD 1743.

Gifts to Mahārājās

Besides the commissioned works the artists prepared small miniature paintings for presenting them to the Mahārājā on the occasion of birthdays, festivals or any other ceremonial functions.

On the occasion of *Rakṣābandhan* the paintings prepared by the artists and presented were the illustrations of *Garuḍa* or Viṣṇu's vehicle. For *Dīwālī* festival, paintings illustrating *Gaja Lakṣmī* were prepared and similarly Rāma was the subject for the *Daśaharā* festival.

Archival records of *Saṃvat* 1814/AD 1757 of *Sūratakhānā*: Friday *Sāvan Sudī* of that year indicate that an album containing 31 paintings of the Mahārājā Sawāī Mādho Singh prepared by his official painters (*citerā cakar sarakār*) was presented to the Mahārājā. Each of 31 paintings in the album has been described in the record which also gives the name of Rāmajīdāsa *citerā* as the artist of as many as 14 of them.[18]

During the time of durbars, the artist presented paintings to the Mahārājās as *nazar*.

Archival records of *Saṃvat* 1859/AD 1802 to *Bhādon Sudī* 2, *Saṃvat* 1860/AD 1803 mention that paintings were prepared by the following artists — Govindā, Rāmasevaka, Birajū and Haranārāyaṇa — to be given as *nazar*.[19]

During the time of Mahārājā Pratāp Singh, two paintings were prepared by artists Hukamā and Jīvan *citerā* and were deposited with Sawāī Rāma Tehvīldār for *nazar* on *Saṃvat* 1852/AD 1795.

A Treatise on Painters

SĀHIBARĀMA

The celebrated Jaipurī portraitist started painting in the latter part of the Sawāī Jai Singh's reign (AD 1699-1743). He was active for more than 60 years during which he painted the portraits of Sawāī Jai Singh, his son and successor Sawāī Īśwarī Singh, his brother Sawāī Mādho Singh I as also those of Sawāī Pṛthvī Singh, Sawāī Pratāp Singh and Sawāī Jagat Singh. The portraits were painted in a stereotyped style with special attention devoted to dress, ornaments and physical features. The portraits of Sawāī Jai Singh and Sawāī Pratāp Singh wearing a white dress were however, exceptions where Sāhibarāma has captured the spirit and personality of the sitters.[20] A drawing with touches of colour showing Sawāī Pratāp Singh painted by Sāhibarāma is given by Pāl and Glymn in the Sensuous Line (Los Angeles, 1976, cover).

Sāhibarāma was efficient in doing his paintings, be they small miniature or life-size ones. His work shows that he laid much emphasis on the representation of the sitter's character. He drew the features and the postures realistically with background ending in a hazy landscape.

He painted life-size portraits during the time of Sawāī Īśwarī Singh (AD 1743-50) using lacquer (*candras*) on cloth. A number of super life-size paintings of the Mahārājā and his predecessors were also prepared on linen by this Chief Royal Painter.

He continued to paint large portraits under the kind patronage of Sawāī Mādho Singh I (AD 1750-67).[21] Instead of painting the jewellery, he pasted or fixed wood pieces of different shapes and sizes on canvasses and painted them so accurately that they gave the impression of real ornaments. He even affixed finely damascened steel bosses on the painted shield.

Kumār Saṅgrām Singh has also reported in the catalogue of the Exhibition of Ḍhūṇḍhār Painting, the presence of a drawing of Sāhibarāma artist AD 1775 (No. 132) and an inscribed painting (No. 27) of Mahārājā Sawāī Pṛthvī Singh of Jaipur (AD 1767-78).

Artist like Sāhibarāma had established his originality by handling his forms in a different ways. The treatment of the figures and the use of pigments remained identical and only the method of presentation varied.

Under Sawāī Pratāp Singh (AD 1779-1803) he produced three world famous master-pieces: Two of them are now displayed in the art gallery of the Sawāī Mān Singh II Museum, Jaipur.

1. AG-1407 — Charming life-size bust portrait of the ruler Mahārājā Sawāī Pratāp Singh dated AD 1794 using lacquer and metal colours.[22]

2. AG-1405 — Life-size portrait of the Mahārājā Pratāp Singh (AD 1793). In the painting the quality of work is superb and perfect in proportions.

3. The dance of Rādhā and Kṛṣṇa with nineteen very pretty lady figures. Size (15 x 6 feet). Two large cartoons from this picture were collected by Coomāraswāmy from the successors of Sāhibarāma in the early twentieth century, and are now preserved in the Metropolitan Museum of Art, New York.[23] Here his drawings are bold and meaningful, conveying his mastery over the line.

The other signed portraits of Sāhibarāma in Mahārājā Sawāī Man Singh II Museum, Jaipur are:

AG-1402 — Sawāī Jai Singh I of Jaipur (AD 1745-50)[24]
AG-1403 — Mahārājā Sawāī Īśwarī Singh of Jaipur (AD 1743-50)
AG-1404 — Mahārājā Sawāī Mādho Singh I of Jaipur seated (AD 1757)
AG-1408 — Mahārājā Sawāī Jagat Singh (AD 1800-10) (*col. ill.* XIII)
AG-1409 — Sawāī Jai Singh III (AD 1818-34)
AG-1410 — Sawāī Jai Singh III (Bust) (AD 1818-20)
AG-1333 — Foreigner (AD 1750-1800)
AG-1382 — *Rāsamaṇḍala* (AD 1779-1803)

17,2992 (DX) — Portrait of Sāhibarāma painter, shows the painter at work, sketching on a wooden panel. Inscribed in Nāgarī characters 'Sāhibarāma *citerā*'.[25]

Archival records of *Thoka Citerā* of *Miti Jeṭh Sudī* 5, *Saṃvat* 1820/AD 1763, mentions Sāhibarāma s/o Dharmū kā *citerā*[26] got an increment in his salary and was also given permission to keep artists under him. The Archival records of *Saṃvat* 1815/AD 1758 to *Saṃvat* 1816/AD 1759 mention that the government ordered the sanction of Rs. 30.8 *ānnā*s per month for three servants to be kept in *Sūratakhānā* under Sāhibarāma artist. These artists must be assisting Sāhibarāma in doing the side jobs like filling in the colours, tracing the subjects on paper, preparation of *waṣlī*, colours, etc.

RĀMAJĪDĀSA ARTIST

He was the son of Deva artist; the name indicates that Rāmajī's father too must have been an artist, though none of his paintings are available. Rāmajīdāsa was a talented painter who specialized in portraiture. He painted in a precise, lively and simple style. In most examples he followed the traditional technique of showing his subjects in profile, though he handled full face of three quarter profile with great ease and perfection.

He did his share of portrait painting in right earnest and prepared many royal portraits either mounted in *muraqqā*s (albums) or on *waṣlī*s (paste-boards). He did not paint life-size portraits like his predecessor Sāhibarāma, but concentrated on small court groups. In these works Sawāī Mādho Singh

I as usual occupies the pride of place with one or two visiting dignitaries or vassals or high officials attending on him or engaged in discussion with him. The persons identified in court records or in minute inscriptions written on the paintings are Rājā Harasahāi, Dīwān Nandalāl, Dalīp Singh Caturbhujoṭ Rāo Gaṇapat, Śyāmjī Tiwārī, Śrīkṛṣṇa Miśrā, Sahaj Singh Bakśī, Ajit Singh Śekhāwat, Anurudha Singh Khangāro, Śudh Singh Rājāwat, Jiyājī Rāṭhoḍ, Śeodān Singh, Harihar Bengālī, Khusalirām Bohrā, Dīwān Bālacand, Jīvarāj Singh, Jairāma *dārogā* of *Sūratakhānā*, etc. This list is necessarily restricted as all the paintings are not identified nor the complete year-wise account of the *Sūratakhānā* traced. The available paintings speak volumes about the creative ability of Rāmajīdās *citerā*, as a portraitist, who was entrusted with the work of recording these meetings.[27]

A series of portraits of the performing artists of *Guṇī-jana-khānā* (department of dance, music and drama) of Amber and Jaipur are preserved in the collection of Mahārājā Sawāī Mān Singh II Museum, Jaipur The following portraits are found with the name of artist duly inscribed.[28]

1. AG-630.76, Govindadāsī and Rāmadāsī, two elderly women, seated playing on cymbals.
2. AG-631.76, Ratanī Bhagatan.
3. AG-634.76, Katanī Kimpālī Bhagatan who was Ratanī's associate.
4. AG-820.76, Chanu Kalāwant (singing to the accompaniment of *tānpūrā* inscribed on the upper part; on the reverse it is noted as a work of Rāmajīdāsa *citerā*.[29]

Rāmajīdāsa's son Govindarāma and grandson Rāmalāla also worked in the *Sūratakhānā* and both were appointed as artists in place of their father.

Rāmajīdāsa's name also appears in the *Sūratakhānā* records of *Saṃvat* 1817/AD 1760 when he was entrusted with the work of preparing well-bound *muraqqā*s along with four other painters, Sāhibarāma, Kuśalā, Ghāsī and Sītā Rāma.

Archival records of *Saṃvat* 1819/AD 1762 give an account of an increment of Rs. 4 given to Rāmajīdāsa *citerā*. Earlier he used to get Rs. 6 as salary. Then the total salary was increased to Rs. 10 per month.

He contributed eight paintings in an album of 43 portraits of Sawāī Mādho Singh which were presented to the Mahārājā on *Māgh Badī* 11, *Saṃvat* 1820/AD 1763. The remaining portraits were painted by Sāhibarāma (10), Kuśalā (8), Hīra (5), Navala (5), Uddā (3), Pohākar (4). Rāmajīdāsa continued to prepare royal portraits, six of which were presented on *Aśoj Sudī* 3, *Saṃvat* 1821, two on *Māgh Sudī* 10, 1822, and three on *Bhādon Sudī* 10, *Saṃvat* 1822.

We find from the *Sūratakhānā* papers of *Saṃvat* 1822/AD 1765 that two identical paintings were painted of Sawāī Mādho Singh[30] by leading portrait artists Rāmajīdāsa and Sāhibarāma.

The description of the painting is the same except that the painting painted by Sāhibarāma shows *dhūp* in the hand of Mahārājā. In the description no mention of colours used is given. So with this reference we get an idea that at times both the artists worked together and painted similar portraits.

In the same year he painted a large painting of the Mahārājā along with his retinue in durbar for which a sum of Rs. 53 was spent, a substantial amount then. As Rāmajīdāsa specialised in portraiture he was interested in acquiring portaits of contemporary rulers. As indicated by a superscription, the picture of Marāṭhā Chief Mahādjī Scindia, holding a hawk and riding on a horse, included in this lot, was acquired by the *Sūratakhānā* through Rāmajīdāsa.[31]

Archival records of *Roj Nāmāha Sūratakhānā, Saṃvat* 1840/AD 1783 of *Miti Phālgun Sudī* 11, saturday, indicate that Rāmajīdāsa artist prepared six standing protraits of Sawāī Pratāp Singh and each painting has varied description.

On *Miti Pauṣ Sudī 7 Saṃvat* 1863/AD 1806 Rāmajīdāsa s/o Devā *kā citerā* was asked by the Government to keep the two artists in the *Sūratakhānā* and a sum of Rs. 22.4 *ānnā*s was sanctioned as monthly salary for each.

From a portrait inscribed with his name, probably a self-portrait, we come to know that he was a devout Hindu applying *tilak* mark on his forehead.[32]

A portrait study (sitting facing right) of Bhīmarāj Saṅghī, Bakśī of Mahārāj Vijay Singh, the younger brother of Mahārājā Sawāī Jai Singh (AD 1699-1743) is painted by Rāmajīdāsa *citerā* at Mādhogarh (a fort town in south eastern part of the old Jaipur State, founded by Sawāī Mādho Singh).

Rāmajīdāsa died on *Sāwan Badī* 10 year *Saṃvat* 1869/AD 1812 at the time of Mahārājā Sawāī Jagat Singh (AD 1803-18).[33]

LĀL CITERĀ

Lāl *citerā* specialised in painting large hunting pictures and scenes of animal fights. Sawāī Īśwarī Singh (AD 1743-50) took particular delight in watching animal fights and had a new watching pavilion known as *Motī Burj* constructed near the *Caugān* solely for this purpose.

Lāl was commissioned to paint a series of large picture showing Īśwarī Singh enjoying the fights of elephants, camels, horses, dogs, buffaloes, as also pig-sticking and tiger killing specially staged for him in the Jaipur *Caugān*.[34]

Lāl's study of Sawāī Mādho Singh's AD 1760, pig-sticking expedition in the countryside outside a well-laid garden to the east of Sāṅgāner river is a typical example. Lāl excelled in portraying genre scenes with all details of animals, human figures, landscape, flora and fauna, etc.

Some examples of Lāl's signed hunting paintings are mentioned below:

1. AG-1396, Sawāī Īśwarī Singh watching a wild boar fighting many hounds.
2. AG-1399, Mahārājā Sawāī Īśwarī Singh witnessing elephant fight at *Caugān*[35] AD 1743-50

(*col. ill.* VII).

3. AG-1439, Mahārājā Sawāī Īśwarī Singh watching leather-bucket bearer being mauled by a tiger tied to a ground peg.

Besides artist Lāl, there were few more artists who were good at painting scenes of animal fights. They painted the whole environment realistically, and full of life. The animals painted looked as if they would jump out of the frame. The excitement in the situation, with hundreds of human figures each being treated differently is the characteristic type. The examples of some artist's paintings are mentioned below:

1. Uddā Rāma artist, CP.10 — Horses fighting with each other.
2. Uddā Rāma artist, CP.11 — Buffaloes fighting with a wild boar.
3. Jagaroop artist, CP.9 — Elephants with riders fighting with each other.
4. Pohākar artist, CP.14 — Buffaloes fighting each other.
5. Pohākar artist, CP.16 — Tiger fight.

Besides single execution we find number of paintings being jointly prepared by artists. Some examples of the signed paintings are :

Śikār Agat kī. The inscription at the back of painting mentions that it was painted by two artists Sat Rāma and Uddā Rāma. The human figures, animals, flora, fauna, architecture, etc. are all depicted realistically.

Portrait of Sawāī Pṛthvī Singh (AD 1778) : This portrait was jointly prepared by Hīrānanda and Trilokā artists. It was studded with semi-precious stones which looked like actual jewellery. This portrait depicts the ability of these artists and the perfection with which they had handled the subject and technique.

AG-1371 — Sawāī Mādho Singh I on boat painted by Goparām and Śyāmlāla artist (AD 1750-67). This painting was drawn by Goparām and painted by Śyāmalāla. This is written on the margin in golden letters (*fig.* 27).

AG-1401 — Battle between Bahādur Śāh and Puruṣottam Dās Sūryadhwaj and Sangājī Inglia (AD 1777-1802). In this 3 senior artists names are given: Jīvan, Udai and Gopāla (*col. ill.* XIX).

Archival record of *Rojanāmāha Sūratakhānā* of *Miti Bhādon Budhwār Saṃvat* 1838/AD 1781 mentions that 11 paintings of *nāyikā*s were prepared by Lakṣmaṇa *citerā*. He must have been good at painting lady figures.

In AD 1799 under Sawāī Pratāp Singh, the Durgā Pāṭh set containing 102 painting was painted by nine artists whose names and works are given below:

1. AG-1, Rāmasevaka — 'Gaṇeśa and Sarasvatī (and 7 other paintings) (*fig.* 47).

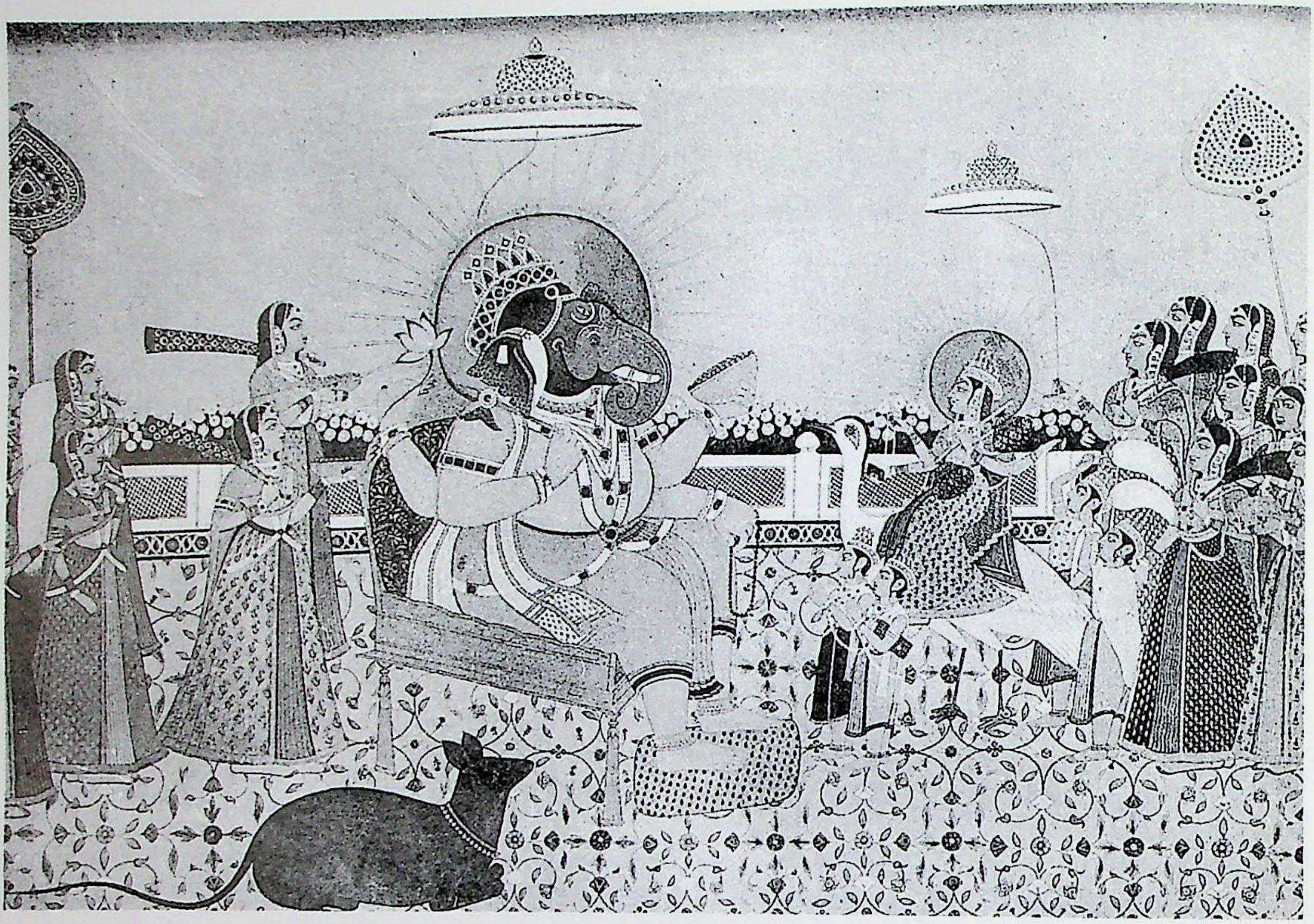


fig. 47 : Gaṇeśa and Sarasvatī, AD 1799.

2. AG-96, Udai — 'Various forms of Devī' (and 16 other paintings).
3. AG-17, Hukamā — 'Gods approach Śiva' (and 7 other paintings).
4. AG-69, Lakṣmaṇa — 'Śuṁbha goes to battle-field' (and 10 other paintings).
5. AG-91, Sāligarāma — 'Devī and Śuṁbha fight in the sky' (and 8 other paintings) (*col. ill.* XII).
6. AG-23, Ghāsī — 'Cikāsur attacks Devī' (and 8 other paintings).
7. AG-80, Jīvan — 'Devī fights with Niśuṁbha' (and 7 other paintings).
8. AG-14, Gopāla — 'Indira fights' (and 21 other paintings) (*col. ill.* XXX).
9. AG-67, Rādhā Kiśan — 'Kālī carrying Caṇḍa and Muṇḍa' (and 3 other paintings).

Śrimad Bhāgavata Daśama Skandha set of AD 1792 has 366 paintings jointly prepared by the following artists (whose names have been inscribed on the border of the paintings). Some of the artists and their paintings are given here:

1. Rāju, AG-203 — 'Exchange of views by Kṛṣṇa and Balarāma' (*col. ill.* XI).

2. Rāmasevaka, AG-142 — 'Kṛṣṇa entering Aghāsura's mouth'.
3. Cimana, AG-191 — 'Kṛṣṇa with his *Sakhās*'.
4. Jīvan, AG-197 — 'Performance of *Yajña*'.
5. Gopāla, AG-206 — 'Defeat of Jarāsandha'.
6. Ghāsī Senior, AG-217 — 'Arrival of Kṛṣṇa in Kundanpur'.
7. Ghāsī s/o Sītārāma, AG-308 — 'Sudarśan back from Kāśī' (*col. ill.* XLVI).
8. Jīvan and Rāju, AG-240 — 'Kālindī's marriage with Kṛṣṇa'.
9. Sāligarāma,[36] AG-229 — 'Kṛṣṇa and Jambrama fight'.
10. Jīvan s/o Rājārāma, AG-232 — 'Satdhanwan kills Satrājit'.
11. Udai, AG-272 — 'Kṛṣṇa his wives and children'.
12. Hukamā, AG-312 — 'Balarāma returns to Dwārkā'.
13. Hīra, AG-445 — 'Kṛṣṇa goes to Dwārkā'.
14. Śrī Hukamacand, AG-357 — 'Sahadeva's coronation'.

Records of *Īśvī Sāvan Sudī* 14 *Saṃvat* 1859/AD 1802 to *Bhādon Sudī* 2 *Saṃvat* 1860/AD 1803 *Jamāha Kharca Sūratakhānā* mention a list of painters who prepared paintings of Rādhā-Kṛṣṇa — Govindā, Rāmasevaka, Salgā, Ghāsī, Birajū and Haranārāyaṇa.

During *Īsvī Bhādon Sudī* 3 *Saṃvat* 1861/AD 1764 to *Bhādon Sudī* 2 *Saṃvat* 1863/AD 1706 large size paintings were prepared by Gopāla, Lālā Rāma *citerā*, Ghāsī, Hukamā, Jīvan. A *Rāgamālā* set containing 43 paintings and belonging to the Pratāp Singh period (AD 1779-1803) was painted by:

1. Maṅgala AG-567-8 — 'Sons of Hindola.
   AG-560-2 — 'Sons of Mālakoś'.
2. Jīvan AG-561 — 'Rāga Hindola'.
   AG-569 — 'Rāginī Kedāra, etc.'.

Durgā Pāṭh Set No. 2 of the time of Mahārājā Sawāī Rām Singh (AD 1835-70) has 28 paintings painted stylistically by Rāmcandra Musāvir. *See* AG-494 Śrī Gaṇeśa.

In the time of Mahārājā Sawāī Rām Singh (AD 1835-80) the artists were painting in a realistic style which was not traditional Indian. Thus with the intrusion of Western Art, the traditional style of Jaipur was deteriorated. The *Mahābhārata* set containing 71 paintings of AD 1848 of Sawāī Rām Singh period was painted by the following artists:

1. Mohanlāla, AG-978 — 'Survey of land from the palace'.

2. Rāmlāl, AG-990 — 'Kṛṣṇa leaves Dwārkā and reaches Delhi'.
3. Gaṅgā Bakśa, AG-991 — 'Release of 84 Rājās'.
4. Mādho Lāl, AG-1046 — 'Aśvatthāmā kills 5 sons of Draupadī'.

Daśmahā Vidyā set containing 10 paintings was painted by the following artists:

1. Raghunāth, AG-1049 — 'Kālī'.
2. Śyām Sundar, AG-1050 — 'Śorśi' (the last artist of the *pothīkhānā*).
3. Śyāmlāl, AG-1501 — 'Dhūmāvatī'.
4. Mohanlāla, AG-1053 — 'Mātaṅgī'.

Four painters jointly prepared the *Jwār Set* containing 12 paintings.

Some examples of the individual works are given here:

1. Mādholāla, AG-1061 — 'Javaldivgṛha'.
2. Gaṅgā Bakśa, AG-1066 — 'Vikśap Jwār'.
3. Nanda Rāma, AG-1068 — 'Triśra Jwār'.
4. Kālū Rāma, AG-1069 — 'Bibhats Jwār'.

The names of a few painters have been found inscribed on paintings in various private collections and museums:

1. Mohandās, AG-1206 — Jai Singh Darbārī, Sant and Rājkumārī (M.S.M. II M.).
2. Maṅgala, AG-1289 — Mohan Nadar (AD 1807) (M.S.M. II M.).
3. Govinda, AG-1290 — Rājā Mān Singh of Amber (AD 1800) (M.S.M. II M.).
4. Balarāma, AG-1291 — Rājā Pṛthvī Singh of Amber (AD 1850) (M.S.M. II M.).
5. Bakśa, AG-1243 — Pratāp Singh of Jaipur (AD 1850) (M.S.M. II M.).
6. Sāligarāma, AG-1301 — European lady (AD 1800) (M.S.M. II M.).
7. Hīra, AG-5.1317 — Sawāī Mādho Singh I (AD 1750-67) (M.S.M. II M.).
8. Sādā *citerā*, PG-5a.212 — A Jaipur noble (Daulat Rāmjī Haladia) (AD 1830) (M.P.G.B.).
9. Govind Rām *citerā*, PG-5a.74 — 'Portrait of Sawāī Jai Singh III with his minister (AD 1834) (M.P.G.B.).
10. Govindarāma, AG-1278 — 'Mahārājā Bhīm Singh of Jodhpur' (AD 1802) (M.S.M. II M.).
11. Fakirā, AG-1279 — 'Malhār Rao Holkar' (AD 1825-50) (M.S.M. II M.).

12. Lakṣmaṇa, AG-1228 — 'Humāyun' (AD 1850) (M.S.M. II M.).
13. Gumāna, AG-1230 — 'Mīrkhān Paṭhān' (AD 1850) (M.S.M. II M.).
14. Gopināth, AG-1217 — 'Rao Shekhājī' (AD 1900) (M.S.M. II M.).
15. Sāligarāma (Senior), AG-1242 — 'Deccan King' (M.S.M. II M.).
16. Sādhu Lachī Rāma — 'Self-portrait' (AD 1826) (K.S.S.M.) (*col. ill.* XXV).
17. Sādhu Lachī Rāma — 'Nāyikā in a Reclining Position' (AD 1827) (K.S.S.M.) (*col. ill.* XXXVIII).
18. Gumāna — 'Petting' (AD 1800) (K.S.S.M.) (*col. ill.* XXXV).
19. Murlī — 'City Palace and Jantar Mantar' (AD 1902) (K.S.S.M.).
20. Rāmacandra, Musāvir — 'Ranjīt Mīnā' (AD 1910) (K.S.S.M.).
21. Mohanlāla Śarmā — 'Ṭhākur Durjansāljī of Navalgarh' (*sudī* 5, *Saṃvat* 1956/AD 1899) (K.S.S.M.).
22. Jaikiśan *citerā* — 'Madhu Mādhavī Rāginī' (*Saṃvat* 1813/AD 1756) made for Rājā Motī Rām of Mālapura.
23. Pannālāla — 'Sawāī Jagat Singh hunting Wild boars' (AD 1800) (K.S.S.M.).
24. Gaṇeśa — 'Aṣṭapad' (AD 1890) (K.S.S.M.).
25. Bhawānī Rām Usta — 'Mother of Bhawānī Rām' (AD 1775) (K.S.S.M.).
26. Mīr Khān *citerā* — 'Pṛthvī Singh' (AD 1775) (K.S.S.M.).
27. Baijanāth — 'Moti Dungrī' (water) (AD 1902) (R.G.V.C.).
28. Mādholāla — 'Candramahal' (water) (AD 1898) (Rām Caran Vyākul Collection, Jaipur).
29. Rām Pratāp — 'Radheśyām' (AD 1890) (water) (K.S.S.M.).
30. Raghunātha — 'Śiva on Nandī' (AD 1850) (K.S.S.M.).
31. Dwārkā Prasād Śarmā — 'Būndī Mahal' (oil). (AD 1970).
32. Bhoor Singh Śekhāwat — '*Caupar*' (AD 1939).
33. Rāma Gopāla Vijayvargīya — 'Umarakhaiyām' (oil) (AD 1986).

References

1. Prasād, Rājiv Nain, *Rājā Mān Singh of Amber*, Calcutta, 1966, p. 146.
2. Elliot, *Tuzuke Bahuri*, IV, p. 219, *cf. L.H.*, p. 12.

3. The names of thirtysix *kārkhānā*s were:
   1. *Sūratakhānā*, 2. *Khyālakhānā*, 3. *Silehakhānā*, 4. *Pheelakhānā*, 5. *Raṅgakhānā*, 6. *Pātaṅga-khānā*, 7. *Maśālakhānā*, 8. *Khuśbūkhānā*, 9. *Naqqārakhānā*, 10. *Suturakhānā*, 11. *Modikhānā*, 12. *Śikārakhānā*, 13. *Baggīkhānā*, 14. *Farrāśakhānā*, 15. *Pālakīkhānā*, 16. *Rasadakhānā*, 17. *Taterakhānā*, 18. *Tambolakhānā*, 19. *Imaratakhānā*, 20. *Puṇyakārakhānā*, 21. *Pothīkhānā*, 22. *Rathakhānā*, 23. *Gaūkhānā*, 24. *Tabelastisakhānā*, 25. *Okhādhākhānā*, 26. *Mistrīkhānā*, 27. *Guṇījanakhānā*, 28. *Baghayatakhānā*, 29. *Khabarakhānā*, 30. *Tarakāsikhānā*, 31. *Nakkhā-sakhānā*, 32. *Masalakhānā*, 33. *Rosancowkīkhānā*, 34. *Tośakhānā*, 35. *Zargarakhānā*, 36. *Kirkirākhānā*.
4. *Buddhivilāsa*, Oriental Research Institute, Jodhpur, 164, *cf.*, *LH.*, p. 102.
5. In *Vikrama Saṃvat* 1827, Bakhat Rāma Śāh wrote in his *Buddhivilāsa* as:

   तहँ रहै कारषानै छतीस ।।१५१।।

   यह हुतौ कारषानै तनौस।

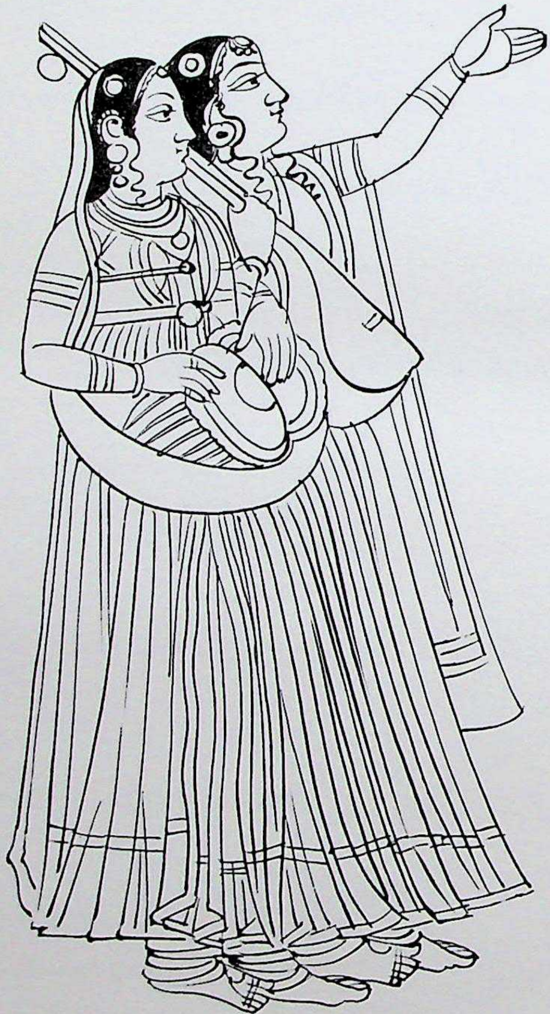
   पारसी नाम ता मध्य दोस।।

   नृप काढ़ि हिंदवी नाम कीन।

   गृह संग्या यह ठानी नवीन।।१५२।।

   tahaṅ rahai kārṣānai chatīs।
   yeh hutau kārṣānai tanaus।
   pārsī nām tā madhya dosa।
   nṛp kāḍhi hindvī nām kīn।
   gṛha saṅgyā yah ṭhānī nawīn।
6. This is also corroborated by the *bahī*s (account) and Archival Papers *Vikram Saṃvat* 1794 (AD 1737).
7. *L.H.*, p. 14.
8. Ghoś, J.M., AD 1946, *cf. L.H.*, p. 15.
9. C.C., p. 318.
10. Pratāp, Ritā, The Organisation of Sūratakhānā of Jaipur and its celebrated artist Sāhibarāma, *Śodhak*, Vol. 17, Part A, Sr. No. 49, 1988, p. 27.
11. A painting ascribed to artist Mohanadās is in M.S.M. II M., Jaipur, AG-1205 'Princess and a Saint'. AD 1600-75.
12. *Jamāha Kharca Sūratakhānā* of *Saṃvat* 1786 / AD 1729 mentions that Fazil Mohammed and Sadeq Mohammed use to get Rs. 15 per month as salary.
13. Pratāp, Ritā, The Jaipur Sūratakhānā and its Hereditary Appointments, *Journal of J.S. Gahlot Research Institute*, Vol. IV, No. 1-2, 1988, p. 14.
14. Appendix (f).
15. Appendix (g).
16. Appendix (h).
17. Appendix (i).
18. C.C., p. 318.
19. Appendix (j).
20. *C.H.J.*, p. 127.
21. A seated life-size portrait of Sawāī Mādho Singh I is in the Mahārājā Sawāī Mān Singh II Museum, Jaipur, The top inscription reads : *umer baras 30 saṃvat, 1714.*

22. For plate, Var., p. 29.
23. *I.D.*, Plate, I-V, Coomāraswāmy, *Rajput Painting* (2 Vols). (London 1916), plate IX, X, *I.D.P.S.* Plate nos. 60 and 61.
24. Marg, Vol. XXX, No. 4, 1974, See Plate 3.
25. *I.D.*, plate XX, p. 224.
26. No painting is available of the father of Sāhibarāma, but Archival record mention the name of Dharmū *ka citerā* which proves that he too must be an artist in those times.
27. C.C., pp. 318-19.
28. C.C., p. 321, gives the list of contemporary paintings and is of the opinion that the following paintings though unsigned also belong to the same artists.
29. C.C., p. 328.
30. Topsfield, Andrew, Painting from Rajasthan in the National Gallery of Victoria, p. 43, Plate 28.
31. C.C., p. 320.
32. Acc. No. AG-1114/76. Rāmajī *citerā*, Plate XCII, *cf.*, C.C., p. 322.
33. Appendix (i).
34. *C.H.J.*, p. 127.
35. For plate *see* Var., p. 28.
36. For self-portrait of Artist 'Sāligarāma' *see col. ill.* XXIV.



6

Art Analysis

ACCORDING to *Citrasūtra* of the *Viṣṇudharmottara Purāṇa* (*c.* AD 650) different people admire different qualities in a painting: the teachers prefer the drawing, the connoisseurs the delineation of emotion through brushwork; women appreciate the decorative design, while the general populace admires the rich colours. The *Citrasūtra* also details the *guṇa* (quality), *doṣa* (defect), *bhūṣaṇa* (beauty) and *rasa (bhāva* or spirit) of *citra* (painting).

The *doṣa* of painting are: indistinct, uneven and inarticulate delineation, disproportionate representation, confusion of colours, purposeless drawing, etc. The *guṇa* of painting are proper position (*sthāna*), proportion (*pramāṇa*), sweetness (*madhuratva*), distinctness (*vibhahtata*), semblance (*sādṛśya*), diminution (*kṣaya*) and augmentation (*vṛddhi*). *Bhūṣaṇa* implies ornate beauty.

Rasa indicates *bhāva* (sentiment, emotion or spirit). There are nine *rasas-śṛṅgāra* (that of love and charm), *hāsya* (which depicts visible incongruity or imitation), *karuṇā* (which evokes compassion), *raudra* (harsh), *vīra* (denoting valour), *bhayānaka* (expressing fury), *vībhatsa* (terrible), *adbhuta* (strange), *sant* (sentiment or pure).[1] A painting should not be devoid of life and suffer from lack of sentiment.

An analysis of the art of Jaipur School broadly on this basis would be meaningful.

Delineation and Perspective

The characteristics that make the delineation of a picture good are: delicacy of line, sweetness of execution, proportion, symmetry, likeness to the original, suitable background and so on.

For the delineation of a good painting the artist is expected to study not only the anatomy of men, animals and birds, and the form of trees and shrubs, rocks, streams and torrents, landscape, clouds and so forth, but also the moods and conditions, related stances and movements so that there is no contradiction in delineation.

The articulation of forms depends upon *kṣaya* and *vṛddhi* — the science of foreshortening.

Also of great significance is *māna-pramāṇa*, the law of proportion of the limbs to the body. The painter should think of the proportionate size of the thing to be painted and think of it as having been put on the paper. Then calculating its size in mind, he should sketch the outline in soft lines. The erroneous and superfluous lines are obliterated using a white pigment.

The Jaipur painters followed basically the same convention as the Mughal painters in the matter of perspective. The background and foreground (*zamīn-āsmān*, i.e., the *āsmān* is that part of the picture farthest from the spectator and *zamīn* is that part which is nearest to the eye of the spectator) were represented by deeper colours. The objects and plane were distinguished by modelling the figures, i.e., to represent the depth or roundness the colour is deepend and blended with water. Chiaroscuro plays an important role in the representation of volume or three-dimensional effect on a plain surface. The use of dark and light colours give perspective and depth in a painting. If a night scene has to be depicted the ground is painted with dark colours. The part of painting where light is expected to reach is lighted and where it does not reach is darkened.

The principle of perspective is visualised more in the representation of the landscape. Near and distant points are shown by the use of light and dark colours.

The objects situated at a distance are represented smaller in size in comparison to nearby objects. The Jaipur artist worked with a bird's-eye view in panoramic depiction of a picture.

Col. ill. XLVI is an example in which the artist has not left any detail undepicted and has shown even the interiors. He has imagined and tried to depict the perspective in all its entirety. The architectural setting, the background, the garden are all shown painted.

Postures (Sthānas)

The *mudrās* and *sthānas* bring life and animation in the picture.[2] Traditionally, both in painting and sculpture the Indian artist depicted nine postures called *sthānas*. Bharata enumerated these postures for the first time in *Nāṭyaśāstra* in *circa* third century AD. The III *Khaṇḍa* of *Viṣṇudharmottara Purāṇa* describes the postures in detail: *rijvāgata, anriju, sacikṛta, ardhavilocana, pārśvagata, parāvṛtta, pṛṣṭhagata, parivṛtta, sāmanta.*

It is true that the medieval artists had been emancipated from the control and restraints of the *śāstric* dicta. But the things had been so standardised and put into practice that they used them traditionally and, in a sense, customarily.

The Jaipur painters depicted figures on a large scale generally in *sacikṛta* and *pārśvagata* postures, which in common terminology are called *pauna do caśm* (three-quarter view) and *ek caśm* (profile).

In the *sacikṛta* posture the *bhūmilamba* (perpendicular) reaching the ground level is side-ways. It is diminished by *caturbhāga*, i.e., one-quarter. The face has one full side and three-fourth part of the other side with eyes, eyebrows and foreheads shown one and a half.

In the *pārśvagata* position either the right side only, i.e., the right profile (*dāhini ek caśm*) or left side (*bāīn ek caśm*) is shown. The rest of the limbs vanish or diminish. *Figs.* 16, 29 and *col. ill.* XXVI are excellent examples of the above two mentioned postures.

Of course some other postures have also been depicted in paintings. In the *Rāsa-līlā* painting (*fig.* 29) a number of postures are painted as the dance proceeds in a ring, i.e., the *rijvāgata* and *anriju*, viewed from different angles; showing the same figure with portions of the body hidden from view in different proportions, causing foreshortening and on that account styled in different nomenclature. The figures are also painted in *parivṛtt sthāna*s (turned back position). Here the upper part diminishes by one *bhāga*, i.e., 4 *aṅgula*s (about 2 cms) . On account of *parivṛtti* (the turning back), the upper part is evenly placed with the diminishing part even though the half of the limb is frontally placed. The two halves are shown up and below as if they are in *chāyāgata* (silhouette) style.

A few figures in the ring dance depict *pṛṣthāgata* posture, i.e., the body shown from the back slender in form, sometimes elongated. The eyebrow and the joints of all limbs are curved. The corner of the eye is seen slightly on the cheek and the stomach is seen from the side. This form is said to be firm (*susthira*) and pleasing to the eye. *Parivṛtt* and *pṛṣthāgata* postures are also shown in *col. ill.* XI and *fig.* 29.

It was in the late eighteenth century and early nineteenth century that we find the figures painted in *sanmukh cira* or *do-caśm*, i.e., in *rijvāgata sthāna* (full view).[3] The painting shows the above type of *sthāna* of Kṛṣṇa who is standing in the centre holding 'The Mount Govardhana' (*col. ill.* XXVI) on his finger. The figure is complete. The limbs are beautifully drawn. This *sthāna* is very pure, sweet and adorned with clear lines and embellishments. The limbs in it are undiminished. The other figures painted are in *pārśvagata* and *sacikṛta* postures.

Figure and Form

To distinguish the characteristics of Jaipur figures, a detailed study of the human figure is invited.

The eyes are depicted similar both in male and female figures. The eyes are drawn in a curve with the line going a little up towards the temple, i.e., of lotus bud shape (*kamal-locan*). The tradition of drawing upper eye-lids heavy and a little more open towards the nose was the characteristic of the human face drawing. The eye-balls stick to the corner in profile faces and the eye-ball is shown in centre in three-quarter view. The upper line of the eye is painted broader and darker in shade than the bottom line, which just touches the other end of the eye to give it shape. In female figures, a little shading is given in between the eyes and eyebrows to give roundness and three-dimensional effect. Eye-brows are painted dark black in colour and drawn in a curve resembling a bow. They are painted thicker towards the nose and bent down in a thinner form towards the ears (*col. ills.* XXXVI, XXXVII and XL).

The nose is depicted in profile and a little portion is visible of the other side in three-quarter view. The sharpness and broadness forms the shape of the nose. In female figures the nose is delicately handled giving little more sharper contours. The breasts are depicted in round form with the nipple in centre. In the profile figures the breasts are sketched protruding out a little from the waist line. In nudes the breasts are modelled by light and shade with round curves (*col. ills.* XXXVIII and XL). The waist is reduced in case of females and the shoulders are shown broader in male figures.

The modelling of ears is done in a realistic manner (giving shade to the contours of the ears) (*col. ill.* XIII). Thin lips are marked by a dark line in the centre. They are painted half when in profile face and three-quarter when shown in three-quarter view (*col. ills.* XXXVII and XL). The hair of females are shown long and curly falling on the shoulders. Each hair is treated separately with the minutest detail (*col. ill.* XL).

The moustaches, beard and sideburns were painted in detail with some variations in the style — long, short, thin and protruding down moustaches. The upper lip is also shown partially covered with moustaches. The hair are painted white, grey or black, according to the age. An old man is depicted with white greying hair, beard and moustaches. *See col. ills.* XXVII and XXXIV.

The hands of females have long thin fingers and are of the size of the face. The tips of the fingers and palms of the hands are dyed with henna and a dark outline gives depth and three-dimensional effect to the shape of a hand (*col. ills.* XL and XLI). The arms are thin from the wrist and round at the shoulders. The hands and shoulders of the males appear stronger and the fingers a little longer than in the females. Hands and shoulders of prince and princess in *fig.* 16 can be compared.

Proportion

Yaśdodharā, the commentator of *Kāmasūtra*, considered *pramāṇa* (proportion) as one of the six limbs of painting and, in *Viṣṇudharmottara Purāṇa*, it is considered as one of the merits of painting.[4]

Measurement and proportion are of specific importance in the shaping arts of space: painting and sculpture, just as rhythm (*tāla* and *laya*) in the fine arts of music and dance.

The measurement for proportion is given in terms of *aṅgula*. *Adhyāya* 36 of *Viṣṇudharmottara* mentions, *inter alia*, that the circumference of the head is 32 *aṅgula*s, the forehead is 4 *aṅgula*s in height and eight *aṅgula*s broad. The temple measures 4 *aṅgula*s and 2 *aṅgula*s in height. The eyes are one *aṅgula* in extent and 3 *aṅgula*s in width. The distance between the nipples is 16 *aṅgula*s and so on for the parts of the body.

The painters of Jaipur School adopted different methods of painting: some of them followed the tradition, some painted realistically and others worked according to their imagination. According to the available paintings, proportion for male figure was 7 times of the head and that of female figure 6 times of the head. This difference was adopted to show the females shorter than the males and was traditionally followed. (The female reaches the shoulder of the male in height). Her waist is also thinner than that of the male by two *aṅgula*s and the hip larger by four *aṅgula*s (*figs.* 16 and 29).

The tradition of depicting the main figure of kings, gods and goddesses bigger than the figures of the common folk was followed. In fact the hierarchial order determined the size of the human figure.

Figs. 20, 27, 28 and *col. ill.* XXVI are examples of the above type.

The artists not only painted small miniatures but also painted life-size standing portraits of the Mahārājās according to their actual structure. *Col. ills.* XIII and XXII are examples of the above realistic type. Sawāī Mādho Singh was a tall, stout man, who was realistically painted according to his character, i.e., his height and width proportions were found to be quite similar to his actual form. At times the artist used his own imagination in depicting proportion. He drew and painted the figures lean and thin, short and stout keeping in mind the tradition of proportion.

Rekhā and Bindu

Rekhā (line) is the soul of a painting. The Jaipur artist, like his Mughal counterpart, gave a lot of importance to the treatment of line in a painting.

According to the *Viṣṇudharmottara Purāṇa* there are 3 methods of *vartana*[5] (shading).

1. *Patraja* (cross-lines)
2. *Airikā* (stumping)
3. *Binduja* (dots).

The Jaipur painters followed, as per the Mughal tradition, the method of giving shading along the outline so as to give relief to the mass.

Patraja (cross-lines) method of shading was adopted in the paintings after Pratāp Singh's reign (AD 1779-1803). This method in due course was so popular that it was used in shading of parts of human body (from the ears to neck), in animals, (for example, elephant's trunk, belly) in trees (trunk and branches) and birds (neck of peacock, cranes) etc. are examples of the above type where *patraja* method is used in shading. In *col. ill.* XXV one finds the *airikā* methods adopted in shading, i.e., minute and thin lines were drawn for male beard, moustaches and sideburns and in females in the depiction of curls of hairs, etc. (*col. ill.* XL).

In *fig.* 37 the delineation of face is shown by lines (thick and thin). A thin line was depicted on forehead, and on nose the line was made a little thicker to give the impression of shade. For the lips the centre thin line became thick at the end and a thick line from chin to the starting of neck was the characteristic of *airikā*. The third method of shading adopted was *binduja* (dots) which was very much in vogue during the time of Sawāī Pratāp Singh and earlier to his reign. Shade was given through minute dots close to the ears and neck, in order to give solidity and roundness to the face. The same method was adopted when shading the rest of the body.

In a painting, a bold line suggests nearness and a faint line gives illusion of distance. Repetition and broken lines have to be avoided as they create monotony and break the flow and rhythm.

After sketching according to proportion and postures, the colours are applied. Numerous fine varieties of tones and shades can be produced by primary colours; much depends on the experience and imagination of the artist. Colour variety enhances the charm and value of a painting.[6]

The Jaipur School gave prime importance to colours in painting. The colours were chosen for their emotional value. The eighteenth century saw the use of mixed colours and subtle tones in the paintings but generally the artist remained a purist. Often a single bold colour with a bold tonality as the background was used for the entire composition. Sometimes two or three colours were used but separate identity of each is retained. In some paintings colours are so applied that they become the dominant visual elements of the picture. The use of strong hues creates distinct images.

Red is predominantly used in the Jaipur paintings, as it was in the Buddhist and Jain manuscript illuminations. In religious paintings the field against which the divine figure is delineated is represented in glowing red or orange which symbolises knowledge or wisdom. Other colours used are blue, green, black, pink, white, for different emotions.

The best connoisseurs rate *bhāvārādhanā* as the highest ability in art. According to Bhārata (of *Nāṭyaśāstra*, VI.42-43) "each *rasa* (emotion) had to be painted in its expressive colour, the *śṛṅgāra* (erotic) was of *śyāma* hue, the laugh-exciting (*hāsya*) of white colour, the pathetic (*karuṇā*) of grey colour, the furious (*raudra*) of red colour, the heroic (*vīra*) of yellowish white colour, the fearful (*bhayānaka*) of black colour, the super-natural and amazing (*adbhuta*) of yellow colour and the repulsive loathsome (*bībhatsa*) of blue colour".[7]

While in the Mughal miniature, we find an emphasis on tragic individualisation, an acute hunger for fact, in the Jaipur school we find an emphasis on the depiction of feelings and emotions. The painting is dynamic and impassioned. It indicates not merely aesthetic refinement but the power of the artist's observation and empathy (*dhyāna*) of the figures portrayed.

The predominant emotions in the Jaipur School are those of love and valour. The paintings of the Kṛṣṇa legends are imbued with great emotional fervour and devotional mystique (*fig.* 29 and *col.ill.* XXIX). The secular paintings depicting animal fights express the emotion of fury (*col. ills.* XXI and VII). The battle scenes depict valour of the kings (*col. ill.* XIX).

References

1. *V.D.P.*, p. 51.
2. *H.C.O.P.*, p. 124.
3. *V.D.P.*, p. 53.
4. *Ibid.*, p. 41.
5. *Ibid.*, p. 42.
6. Śivarāmāmūrti, C., *Citrasūtra of the Viṣṇudharmottara*, (Delhi, 1978), p. 59.
7. *H.C.O.P.*, p. 74.

7

Jaipur School — In Retrospect

'JAIPUR' conjures up images of valour and courage; it evokes pictures of the most beautiful in art and architecture. In Jaipur paintings occur a wide variety of motifs, compositions and themes that correspond to the classical Indian tradition.

Between the eleventh and sixteenth centuries the Jain manuscripts were profusely illustrated in Amber.

In the mid-sixteenth century begins the convivial cultural association and matrimonial alliance of the Kachavāhās of Amber with the Mughals. The Kachavāhās became the most trusted *mansabdār*s of the Mughals and Amber the most significant tributary.

Akbar endeavoured to reconcile the Persian tradition with the Hindu culture. The Persian masters Mīr Sayyed Ali and Khwājā Abu Sammad (brought to India by Humāyun) worked with Indian artists drawn from Kashmir, Lahore, Gwālior, Māṇḍu, Jaunpur and of course, neighbouring Rajasthan. The style of painting that developed under Akbar's patronage can be characterised as synthetic, though highly original, as it combined elements from different styles and traditions that were current at the time. It was a veritable confluence of many traditions: the *safāvid* idiom of Persia and the indigenous styles of Gujarat, Central India and Rajasthan.

The Kachavāhās were inspired by the Mughal culture which they tried to imitate. They adopted the Mughal dress, regal paraphernalia, way of life and they also borrowed from the same source, the subtle ideas of music, painting and architecture.

But the things were in a formative process and neither a school nor a style could come into being until the time of Sawāī Jai Singh (AD 1699-1743) when Jaipur paintings began to emerge as a separate school and Jaipur city was established (AD 1727). The Mughal empire had begun to disintegrate after the death of Aurangzeb (AD 1707). He had discontinued the practice of fine arts and Mughal court painters had sought refuge in the courts of the *mansabdār*s. Sawāī Jai Singh invited Mughal painters from Delhi and Āgrā to settle down in Jaipur. He liberally patronised them and reorganised the *Sūratakhānā*.

A detailed study of almost all available and accessible miniature paintings of the Jaipur school shows that these paintings depict a wide variety of themes and subjects; from the sacred to the secular; from the court life to man's yearning for the infinite; from the pastimes of the courtiers to the *rāgamālā*s. These paintings can be classed under such heads and royal durbars and processions, hunting and battle scenes, festivals, games and pastimes, harem scenes, *rāgamālā* and *bārāmāsā* paintings, paintings depicting bardic lore and religious subjects, portraits including *nāyikābheda* and other mundane subjects. There is no doubt that these paintings centred around the court and depicted the court life but at the same time subjects related to religion, folk-lore, romance and poetry were also favoured. It is *darbārī* art and yet it is *loka-kalā*. We particularly notice that *bhakti* paintings depicting Rādhā and Kṛṣṇa had been done on a large scale.

It caters to the physical and mundane needs on the one hand and on the other it portrays religious myths and poetic imagery. It must be noted that while Mughal painting was primarily historical in its recording of the themes and subjects, Jaipur painting remained largely traditional in its illustration of the Indian epics, romantic subjects, Vaiṣṇava literature and musical modes. The development of Jaipur school of painting was a pictorial counterpart of the classical vernacular literature of India. It was deeply rooted in the Indian tradition and its sources of inspiration were people's religion and culture.

The Jaipur paintings afford us a very authentic and interesting study of the material culture and the contemporary life. Various types of musical instruments, household furniture, riding equipment of elephants, camels and horses, various insignia of royalty, carriages, carpets, curtains, *śāmiyānā* and a large variety of arms and armours and utensils have also been depicted in these paintings.

A characteristic feature of Jaipur painting is that almost invariably the subjects are set in garden or an architectural situation. The most popular is the depiction of a pavilion situated in a garden or on a terrace in a garden with such water devices as channels, cascades and tanks.

Some of the techniques of Jaipur painting were borrowed obviously from the Mughal source, e.g. *waṣlī* for painting was prepared in the same way. For pigments and colours, however, the Jaipur painters relied more on their own resources. Earth (mineral) colours as *rāmraj, geru, hirmich, harābhāṭā, safedā*, etc. were abundantly available in the region. These pigments were already in use in the indigenous paintings and the Jaipur painters knew well how to make the best colours. Some vegetational colours as *nīl, ṭesu*, etc. were also used, while some colours were prepared by animal extracts as lac, *gaugolī*. Several other sources were also tapped to collect the required colours. Various shades were prepared by mixing different colours in different proportions. Gold was used on a very large scale in Jaipur paintings and also binding material was invariably used. Jaipur painters had their own supply of paper, brushes and other material.

The practice of Indian arts is always based on theory. We have a sound theoretical basis of Indian dance, Indian music, Indian sculpture and Indian architecture. Similarly we have a theoretical basis of Indian painting which may be tentatively traced to the *Citrasūtra* of the *Viṣṇudharmottara Purāṇa* assignable to AD 650. A study of the Jaipur painting show that the Jaipur painter was fully conversant with the traditional techniques. He also kept in view the principle of *mān-pramāṇa*.

The Kachavāhās organised their *sūratakhānā* (atelier) and in fact it was one of the 36 *kārkhānā*s maintained by the state. Here the artists were commissioned to work on paintings. They were provided with the art material like paper, brushes and colours. Originally the *sūratakhānā* and the *pothīkhānā* were situated in the main palace. After the foundation of the Jaipur city *sūratakhānā* and the *pothīkhānā* which had precious contents were shifted to the interior of the palace. The paintings were numbered and sealed and were kept in *bastā*s, properly wrapped in cloth. A *dārogā* (superintendent), clerks and attendants looked after this department.

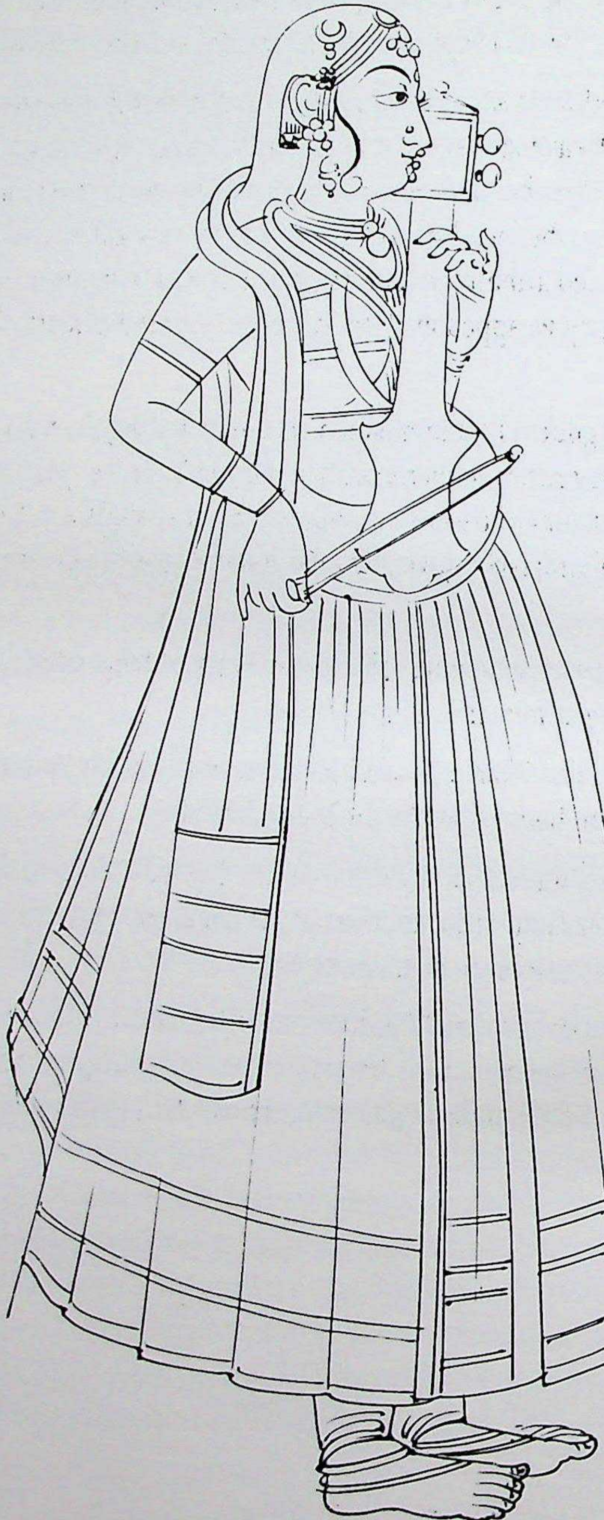
Artists, calligraphers and gilders for illumination and embellishing the paintings were employed on a monthly salary basis. They received increments and awards on the quality of their work at the discretion of the King. Some painters who were not employed in the *sūratakhānā* also prepared paintings. They presented them to the Māhārājā who gave rewards. In some cases the painters were also supplied with rations.

The profession of painting was hereditary. The son working with his father picked up the latter's sytle. It was like the *gharānā paddhati* of Indian music.

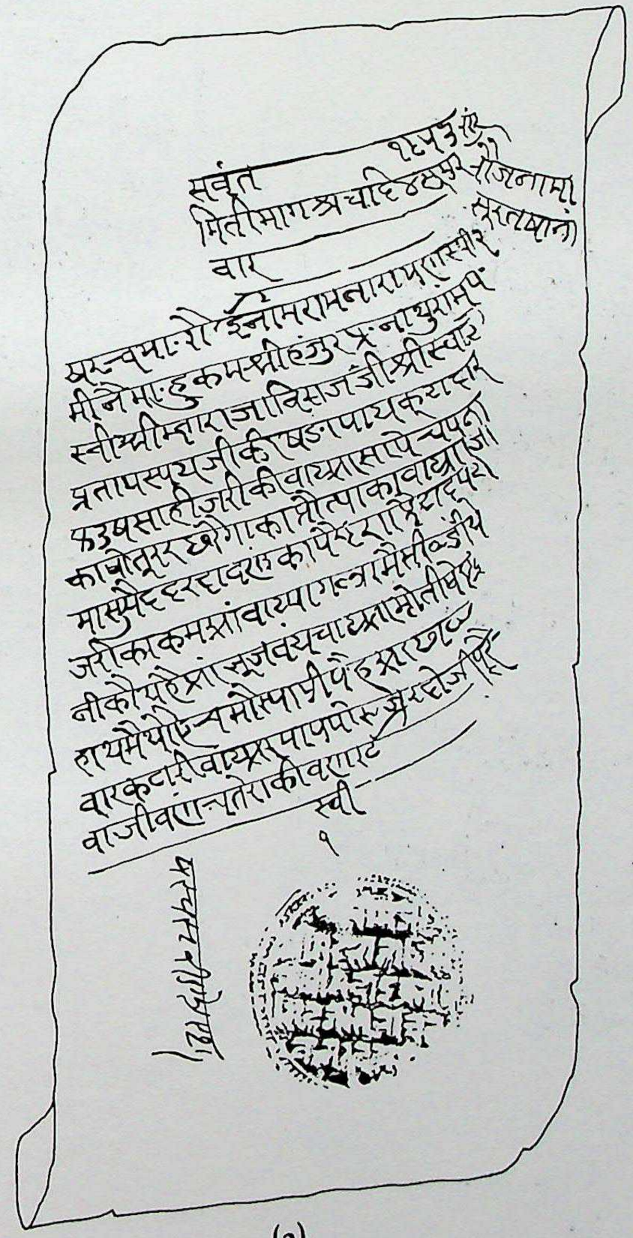
Paintings of great painters like Sāhibarāma, Rāmajīdāsa and Lāl, bear to some extent the stamp of their individual styles but all of them belong to the Jaipur School.

The Jaipur paintings belong to a school as a whole and its characteristics are the distinctive features of the style rather than the personal imprint of the artist. Jaipur paintings represents the art susceptibilities, aspirations and accomplishments of the contemporary people.

The medieval resurgence in religion and literature later ushered in a renaissance in the arts. And the Kachavāhās of Jaipur provided the impetus to the renaissance in Indian painting which in its glorious phase emerged as the Jaipur School in the eighteenth century, during the time of Sawāī Jai Singh to Sawāī Pratāp Singh.



Appendix



सवंत १८५३

मितीमागश्रवदि४ रोजनामा

वार

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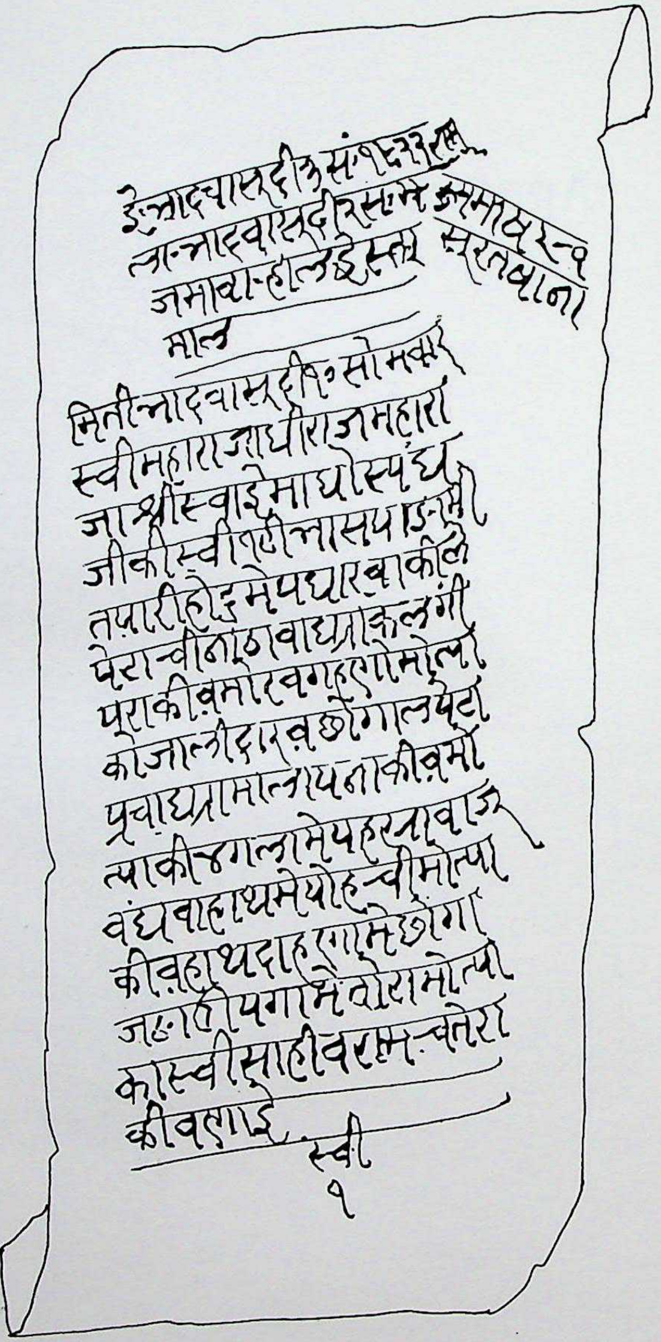

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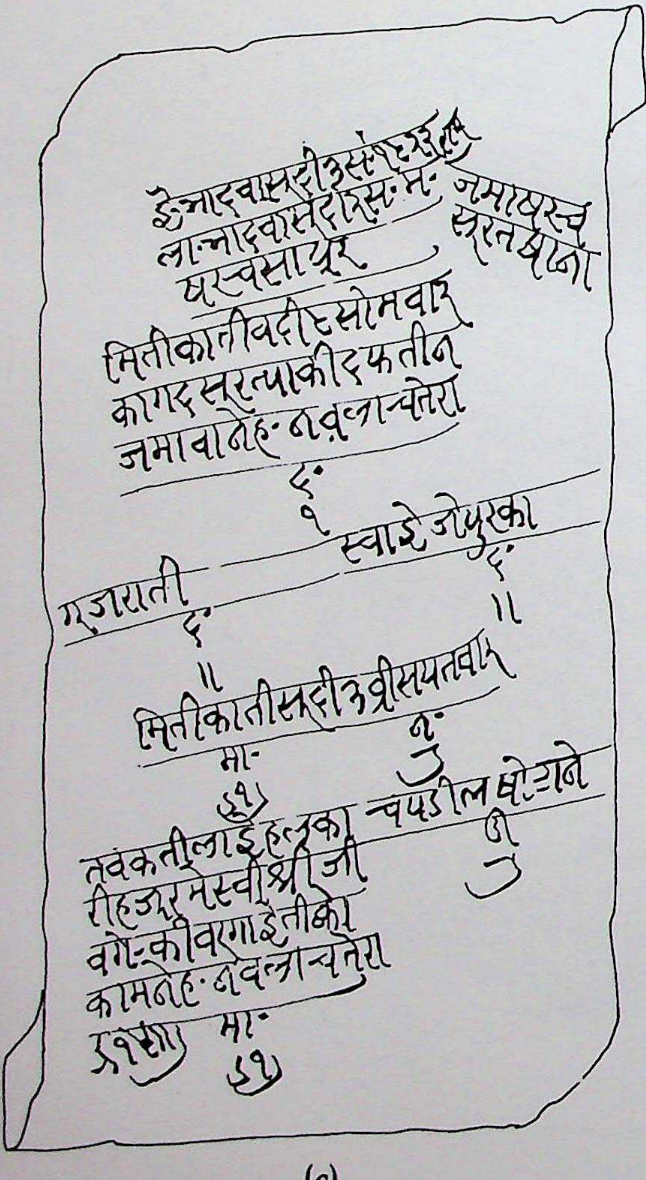

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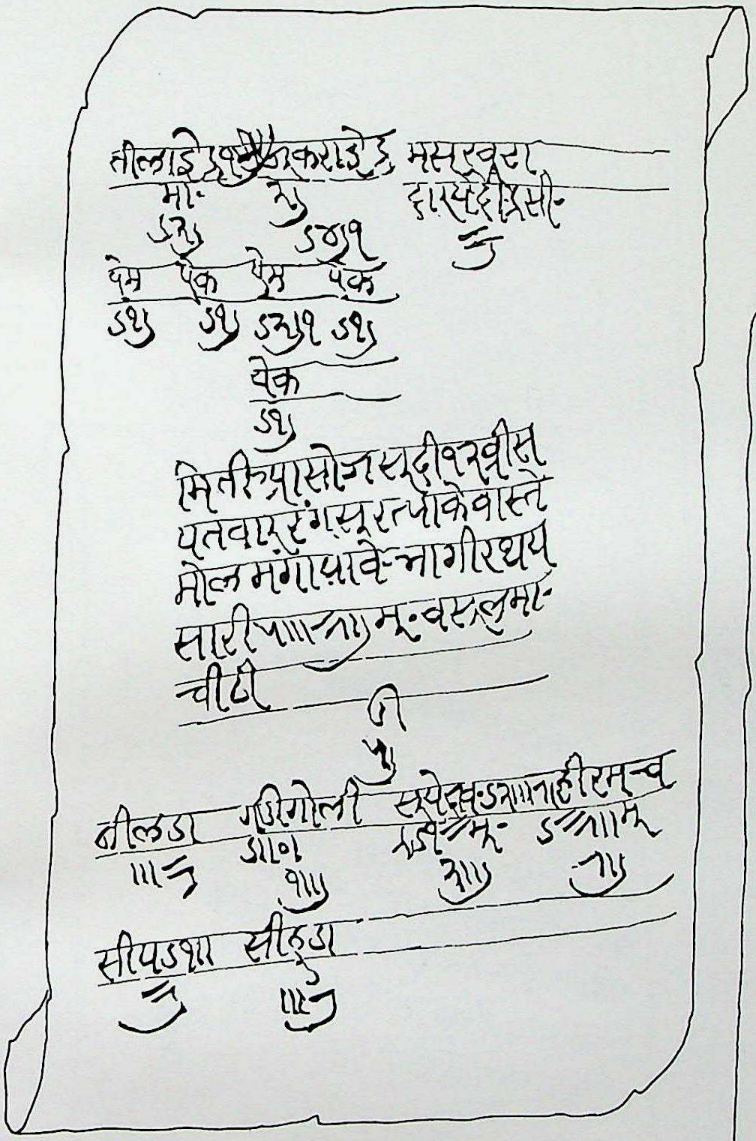

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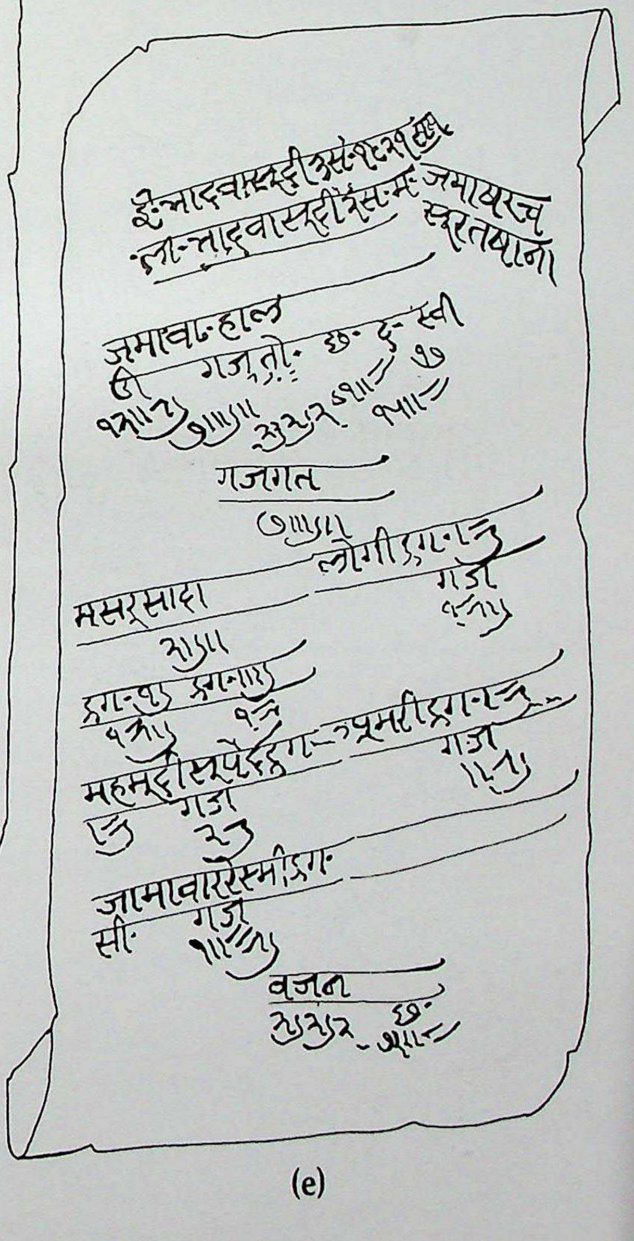

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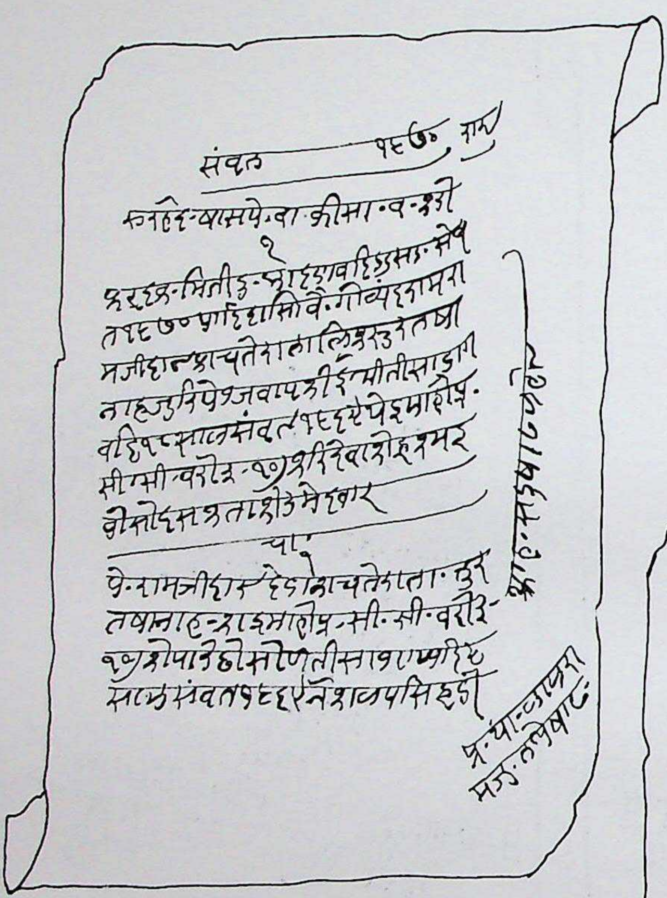

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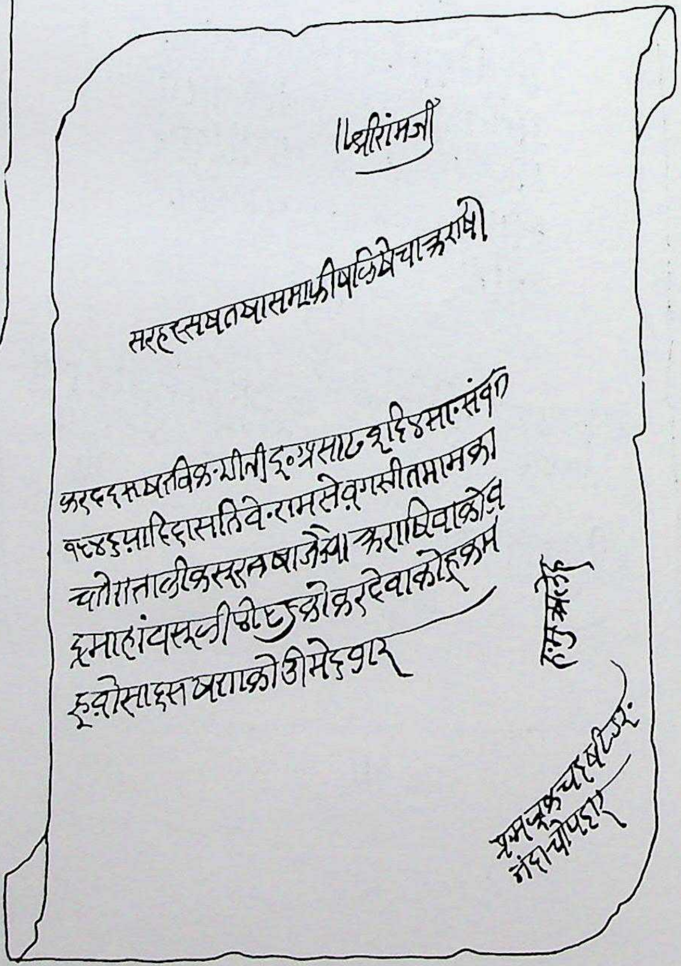

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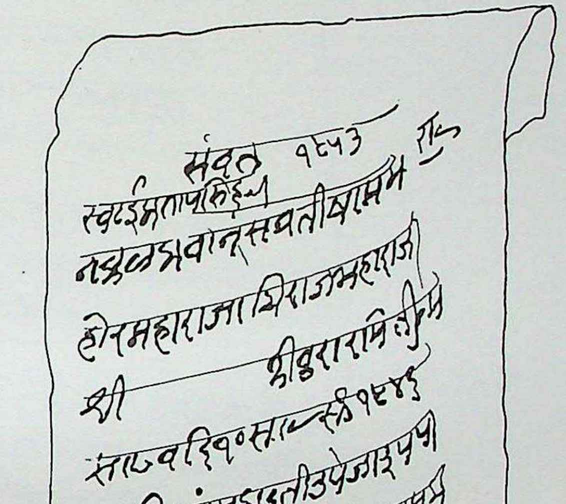

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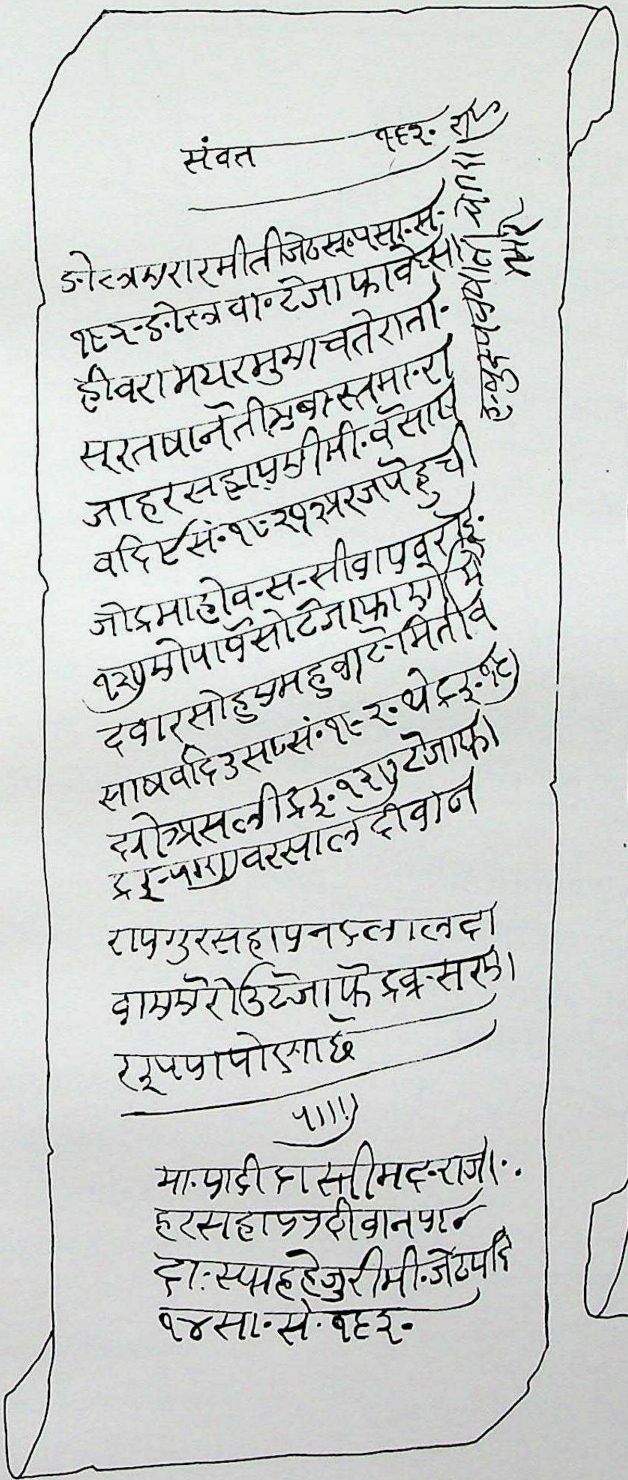

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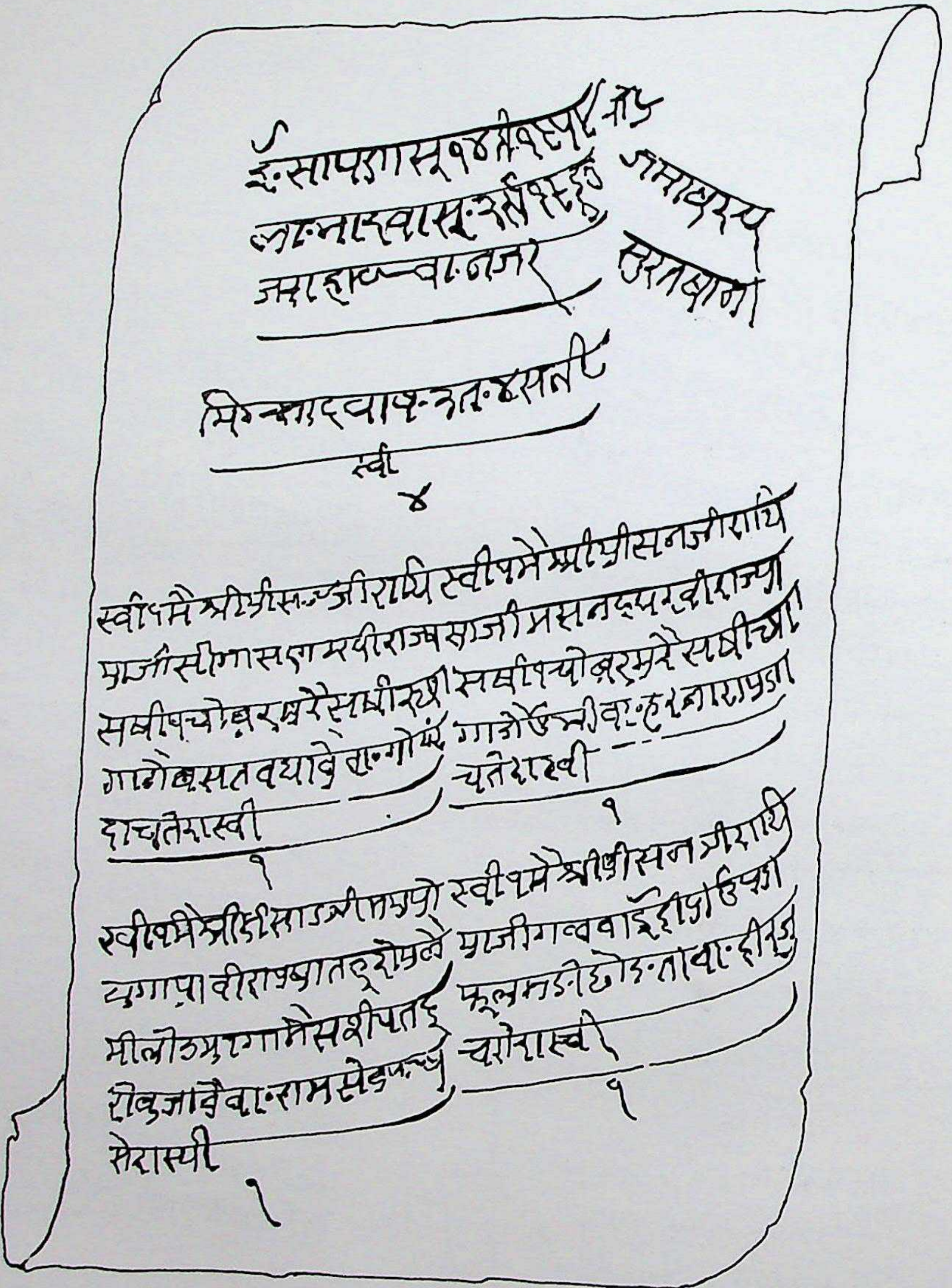

(j)

Glossary

*Ambābārī*s: Covered seat on an elephant.

Aṅgarakṣak: Bodyguard.

Ārāiś: A process for giving a polished finish to lime walls.

*Āsana*s: Postures.

Āśram: A secluded abode of *yogī*s or ascetics.

Asura: Demon.

Aurang: A cushioned seat with *masnad* and at times *chatra* at top.

Aṭapaṭi: A style of tying turban popular during Akbar period.

Bādāmī: Almond pink.

Banāī: Made.

Bāndhanī: Tye and dyed cloth.

Bārādarī: Open verandah.

Bastās: A piece of cloth for wrapping things in a bundle.

Bhakti: Devotion.

*Bhaṇḍāra*s: Warehouses

Bhujabandh: Armlet.

Burj: Small tower.

Caṇvar or *Caurī*: A pair of whisks made of Yāk tail used as royal insignia.

Candovā: An ornamental canopy.

Carbā: A pounce used for tracing outlines.

Caugān: A large playground for sports and entertainment.

Caukī: Stool.

Caupar: A game of dice, square.

Celā: Follower, servant, helper assisting in the same profession or craft.

Chākar: Servant.

Chatra: Umbrella.

Chatrī: A small kiosk or pavilion with umbrella like dome.

Citerā: Painter.

Colī: A short blouse worn by women to cover the upper part of body.

Cugā: Open coat tied from waist and worn over *jāmā*.

Dādūpaṅthī: Belonging to Dādū sect.

Dālān: An outer hall.

Daśaharā: Festival marking victory of lord Rāma over demon king Rāvaṇa.

Ḍholak: A small drum.

Dhotī: Cloth worn around waist.

Dhūp: A long straight sword.

Dastā: A fixed number of papers generally 12 in number.

Dīwālī: Festival of lights.

Dupaṭṭā: Scarf.

Ḍyoḍhī: Main entrance gate of a house.

Farzand: Son.

Gaddā: Mattress.

Galī: Lane.

Ghāghrā-Lehaṅgā: An ankle length gathered skirt worn by Rājasthānī women.

Ghugī: A dress covering the head worn by cowherds.

Gopī, Gopas: Female and male cowherds.

Goṭā, Zarī: Gold or Silver braid.

Govardhandhārī: Lifter of Mount Govardhana.

Gṛha: House.

Gulāl: Coloured powder.

Hāśiā: Border, margin.

Havelī: A town house or mansion of the rich.

Hawā Mahal: Palace of winds.

Holī: Festival of colours.

Howdāh: A seat on elephant.

Hukkā: A pipe for smoking tobacco.

Īśvaralāṭ: Tower of God.

Jālīdār: Gauze like design.

Jāmā: A coat or over-garment worn by nobleman.

Jamā Kharca: Collection and expenses.

Janam: Birth.

Jarhāū: Studded.

Jharokhā: Window.

Kāgaz: Paper.

Karā: Bangle.

Kamarbandh: A girdle.

Kaṅgūrā: An ornamented wall.

Kaṅwar: Prince.

Kārakhānā: Workshop.

Kaṭār: A type of dagger.

Kharhāūn: Wooden slippers.

Kharī Bolī: A dialect of Hindi spoken near Delhi and Meerut.

Khelat: Playing.

Khunṭedār: A style of tying turban.

Khyālī: Imaginery.

Koṭhiyārā: Store.

Kṛṣṇa: The eighth incarnation of Viṣṇu.

Kuṭira: Hut.

Leī: Paste prepared with fine wheat flour (*maidā*).

Laḍḍū: A sweet.

Laṅgoṭī: Loin cloth.

Madhya: Medium sized.

Mahal: Palace.

Mahaṅt: Head of a temple.

Mahāvat: Elephant driver, Mahout.

Maidā: Fine wheat flour.

Mālā: Necklace.

Maṇḍap: Pillared hall.

Mandir: Temple.

Mañjīrā: Cymbal.

Maśāls: Torch light.

Masnad: A big pillow.

Matsya Avtār: Incarnation of Viṣṇu in the form of fish.

Mehaṅdī: Henna applied on hands and feet.

Miśrita: Mixed form.

Motharā: Both sides diagonal stripes crossing each other.

Morcal, Morapaṅkhī: A hand fan made of peacock feathers.

Mṛdaṅg: Timbrel.

Mūḍhā: A chair made of willow.

Mukuṭa: Crown.

Muraqqā: Album.

Musāvir: Painter.

Nāgarī: Hindi script.

Namaskār: Salutation.

Naqqāśa: Decorator, illuminator.

Nath: A ring worn in nose.

Nāyak: Hero.

Nāyikā: Heroine.

Oḍhnī: A mantle worn on upper part of body.

Pādśāh: Emperor.

Pāgh, Pheṅtā: Turban.

Pālakī: Palanquin.

Pallū: End of a *sārī*.

Pañcaraṅgā: Five-coloured.

Pannā: Emerald.

Pāno: Paper, sheet.

Parṇaśālā: Thatched hut.

Pesavaj: Complete dress including bodice and skirt.

Paṭṭī: Border.

Paṭkā: A waist sash worn by nobility.

Phuljharī: A kind of firework.

Picakārī: A syringe for throwing coloured water.

Pohancī: An ornament worn in hand.

Pośāk: Dress.

Pothīkhānā: House of books and manuscripts, library.

Pūjā: Worship.

Purāṇa: Ancient Hindi myths and legends.

Pustakgṛha: House of books.

Qalam: Pen, brush style.

Qanāt: Curtain wall of a tent or, a canvas tent wall around an encampment.

Rāgamālā: A garland of *rāgas* or musical modes.

Raṅgīn: Coloured.

Rānī: Queen.

Ranīvās: Palace for queen.

Rāslīlā: The divine game of Kṛṣṇa.

Ratnagṛha: Store of precious stones.

Rattī: A small measure of weight.

Roj-Nāmāh: Daily records.

Ṛṣi: A sage.

Rumāla: Handkerchief.

Sabhā: Assembly.

Sabih: Picture.

Sādhu: A wandering ascetic.

Sakhī: Female friend, a lady's confidente.

Sakhās: Male companions.

Śailī: Style.

Salwār: Trousers.

Śāmiyānā: A tent to cover open space.

Saṃvat: Hindu calendar according to which

(Vikram) *saṃvat* is equal to *circa* AD minus 57 years.

Sarakār: Government.

Sarpeca: A decoration on turban, diadem (crown).

Śatranj: Chess.

Satī: Suttee.

Savārī: Procession.

Seṭh: Wealthy merchant.

Śikārī: Hunter.

Śṛṅgār: Decoration.

Sthūla: Big-sized.

Sūkṣma: Small-sized.

*Surāhī*s: A long necked water pot.

Sūratakhānā: Place where paintings are prepared and stored.

Svī: Picture, painting.

Syāhī: Ink.

Tablā: Small tambourine.

Tānpūrā: A stringed instrument accompanied by a singer, tambourine.

Ṭhākur: A vassal of a Mahārājā.

Ṭhikānā: A Rājpūt fief or barony.

Tīj: A festival of marital bliss.

Ṭīkā: An ornament worn in the parting of the hair.

Ṭopī: Cap.

Umarāh: Nobles.

Ustād: Painter par excellence.

Vāhana: Vehicle.

Vastragṛha· House of textiles.

Vīṇā: A stringed lute, lyre.

Waṣlī: Mount prepared by pasting together two or three sheets of paper for painting.

Yogī: An ascetic or practitioner of *yoga*.

Zenana: The place where woman reside in a *havelī*, palace or fort.

Zenānī Burj: Ladies tower.

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(a) *Byāv Bahī* of 1716 records the marriages of Rājpūt Princesses with local rulers and Mughal princes.

(b) *Rojanāmā Sūratakhānā* records the daily work of *Sūratakhānā*, the painters and their paintings.

(c) *Thok Citerā* lists the appointments, salaries, increments of the painters in the *Sūratakhānā*.

(d) *Siyahuh Huzur* were the daily diaries recording the income and expenditure of various events relating to the royal household.

(e) *Dastur Komwars* of various years were based on the *Toji* records which gave information abo~~ut the~~ ornaments, games, utensils and their costs; about the scholars, actors, courtiers who received rewards from the Mahārājā, in various kinds of games, etc.

(f) *Toji* records are in Ḍhūnḍhārī language and record among other things, the ceremonies observed and expenditures incurred over them.

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Afterword

Of the legendary Dynasties which ruled in various parts of Rajasthan, one has to accept the metaphorical claim that they are decendants of the Sun or the Moon. Metaphorically, they may be claiming that the vitalities of the elements have been inherited by them. And, certainly, the creative energies they brought to life and its resurgences show extraordinary vitalities.

Of course, historians of our country attribute the origins of Rajasthani people to the white Hūṇas, who poured down in waves from the fourth century downwards into northern India and spread out in areas where the indigenous dynasties left them to languish in harsh climate, where the burning Sun shines hot in summers and the moon shines tenderly in winters.

Although Rajasthani people were not accepted in the Hindu caste order, until the early sixth century, the tribes were in integral connection with the folk around them in the caste order, the supers among them were considered as the second high caste kṣatriya.

The more heroic princes among them, who had occupied various areas, perhaps as sons of early leaders, were able to get land tilled, means of survival assured, under patronage of separate clan chiefs.

Jaipur, was one such area about hundred *kosa* from Agra and Delhi. The Kacchavāhās, who appeared in the mid sixteenth century, as overlords of area of hills, plain and desert had the advantage of nearness to the Sultāns, who ruled first in Mehrauli and Siri Fort of Delhi.

Of course, after Pṛthvī Rāj Cauhān defeated Mohammad Gaurī, the Rājpūts princes had hoped that they would retain their sovereignty, the intrusion of Qutb-ub-dīn Aibak, and the defeat he inflicted on the Mahārājā of Mehrauli, has changed the political situation for centuries after.

Later Aibak extended his sway until west Rajasthan by taking Ajmer, and he was able to outflank the defence of indigenous forces fighting with Rājās on elephants, the army on foot.

From then on, began unwilling, and sometimes willing, acceptance of the fact of sovereignty of Sultāns of Delhi.

After the Paṭhān Qutb-ud-dīn Aibak, Allāudīn Khaljī further extended his hold on all the principalities of Rajasthan. And though his successors often had to face revolts they were able to dominate, through ruthless campaigns, all parts of the country, west, east and south.

The threat of Mongol hordes and their coming down from Central Asia, were the only inhibiting factors in the situation. So the Sultāns began to seek support from local princes whom they subdued.

Some of the Rājpūts principalities remained stubbornly resistant to Delhi rule, not only under the Sultanates but even when Mughal Bābur defeated the Lodhī Sultān in the early sixteenth century, and the Mughals became soverign over north, west, east and south, until the Narmadā river.

The Mughal Prince Akbar, perceived in early sixteenth century that it would be better for the dynasty to win over the confidence of the princes rather than spend the resources on wars to make the local Rājās submit.

Of course, resistance offered by Rāṇā Sāṅgā, the hero of Mewār, to his grandfather, Bābur's army, had impressed Akbar. The defeat of his father before the Paṭhān Sultān of the east India, Sher Shah Suri, and Humāyun's exile for eleven years, in Persia, when Akbar was growing up as a young boy in exile in Kābul, made the farsighted young prince realise more intensely that reconciliation with the Rājās, specially those who had managed to keep their hold on areas in Rajasthan, would be the sanest course to build the Empire.

As soon as he was able to strengthen his hold on the centres in Delhi and Agra, he made overtures and made a marital alliance by marrying the eldest daughter of the Rājā of Āmber.

This relationship between the Imperial Mughal household and the Hindu dynasty was to be fruitful for both.

Apart from being a brilliant general, Rājā Mān Singh of Āmber had inherited the traditional culture, which must have tentalised Akbar, when he went to Āmber palace and saw the wall paintings in the Diwān room. Akbar appointed Rājā Mān Singh as General of his army.

Mān Singh access to the inner council of the Emperor was probably personal enough for his get-togethers in Akbar's family gatherings. And as the Emperor followed the custom of Indian princes to relax in the evenings, sometimes to see and hear music and receive painters and craftsmen, Rājā Mān Singh saw the painters Mir Syed Alī, and Khwājā Abu Sammad at work.

Doubtless he became aware of the background from which Humāyun had brought the Persian painters, who must have told the court about the tradition of fifteenth century Persian painting which they had known in their youth, from the masterly works of Bihzad, Mirak and other masters of the Herat style.

These two painters, along with some of the talented Indian young artists, whom Akbar patronised in the Agra Fort and who worked on the *Hamzā-Nāmāh* epic legend, with Khwājā Abu Sammad, seem to have derived their awareness of painting on large spaces which was the Indian inheritance.

The painters in Akbar's Ateliers had brought with them the inherited love of colour-work, which had already achieved intense feeling in the *Prajana Parimita* Buddhist Paintings and the Jain miniatures, that illustrated holy books.

The synthesis of Persian **clarity of composition** with the **depth of colours** of the Rājasthānī style is obvious not only in the *Hamzā-Nāmāh* but also in the *Akbar Nāmāh* and *Babur Nāmāh* paintings, but most emphatically on *Razm Nāmāh* and *Rāmāyaṇa*.

Certainly, in the paintings of *Razm Nāmāh*, which was a translation of *Mahābhārata*, inspired by Akbar, we can see the synthesis at its intensest.

One of the main preoccupations which became customery in Jaipur Court, was portraits of the Mahārājās, for which the impulse was derived probably from the painters in Akbar's court in Agra. Such portraits continued to be painted in the Jaipur Court in the reigns of successive Mahārājās. In fact, the Jaipur school portraits of the various princes are continuous evidence of the personality cult that heroism of Akbar inspired.

It is likely that the interchanges between the various Rājasthānī courts, through presents given in doweries brought impacts.

But, it is quite obvious how the influence of the Mandu *Nimat Nāmā* cookery book, of the fifteenth century, travelled via nearby Būndī state into the Udaipur court and beyond.

Of course, the integral style from Udaipur, which also derived its vitality of colour and form from indigenous *Rāgmālā* and devotional paintings, was to bring about, as in Jaipur, interfusions which are remarkable for their coherant synthesis of draftsmanship and colour effects.

And although the Jaipur Mahārājās were ostracized by the Udaipur Court, from the traditional hostility of the heirs of Rāṇā Sāṅgā to Jaipur Dynasty, because the latter had begun to collaborate with the adversary of their ancestor Rāṇā Sāṅgā, at the levels of cultural exchange the fusions continued and maybe there was even rivalry.

Actually, it was the emergence in Jaipur, through Sawāī Jai Singh of consciousness of inter-influences that seems to suggest extensive and intensive exchanges, not so much in painting which was in decline in seventeenth century, due to Aurangzeb's puritanism, but in the far-sighted adventures of Sawāī Jai Singh who sent his emissaries to Samarkand to see the observatory, of Ulugh Beg, the grandson of Timūr, even as the Mahārājā became aware of the findings of the Universe of Gaiileo, Copernicus, and of the discovery of America by Columbus.

It is not quite certain how these interactions penetrated Jaipur miniatures of the sixteenth/seventeenth centuries.

Dr. Rita Pratap, has traced influences in a perceptive manner and she has shown how the Jaipur style of Rājasthānī painting is in continuous fusion after sixteenth century local traditions, indigenous primitivist paintings, as also elements drawn from Mālwā, Deccan, Jaunpur and, of course, Mughal Paintings.

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If, the Mughal style was, as Dr. Pratap suggests, a blend of Persian art with native Indian elements, distinguished from its decorative Persian prototypes by an extended sense of space and agitated action, rarely seen in Persian art, similarly the Rājasthānī paintings got the feeling of depth and larger sweep of colour.

Depth of feeling of the Jaipur painters may originally have derived, as Dr. Rita Pratap suggests, from the devotionalism of mediaeval poetry of Kabīr, Mīrābāī as Dr. Kapila Vatsyayan has shown in her reproductions of the paintings illustrating songs of the saint Sūrdas as who lived on the banks of the Jamnā just near Sikandrā, meditating on the loves of Kṛṣṇa and Rādhā.

One of the most important gains of painters of Mughal Court was in the covering of large spaces in the wall paintings, as in the Mughal garden at Bairat, which Dr. Rita Pratap refers to.

It is certain that, in architecture, the achievements of Śāh Jehān may have inspired Sawāī Jai Singh, to build the model city of Jaipur. He had seen the red sandstone used by Humāyun's widow, Akbar and Śāh Jehān, but the plan of Jaipur shows the same ambition as inspired Fatehpur Sīkrī and Śahjehānābād.

Professor R. Nath has traced the more intricate relationship in architecture between the Mughal and specially Jaipur Rāj in his writings.

It is hoped that some scholars, who also know the sources of influences in architecture, will recreate those impulses which made Māṇḍu, Sīkrī and Jaipur the planned cities in our country, because it is on the walls of palaces of public building that the dynamic tradition of Ajantā, Bāgh, Sitanvansal and Tasparang continued.

Flowers of sensibility of poets, artists and architects have, in the history of world culture, always grown from influences which the creative men receive. The creations of poetry, painting, sculpture, architecture all over the world show that in human civilisation, the most intense creative men and women have always added breath of vision to their depth of feelings.

Dr. Rita Pratap's book is a pioneer study in the area of integration of the Jaipur paintings, from indigenous inheritance with *kalam* which the Mughals perfected in India.

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